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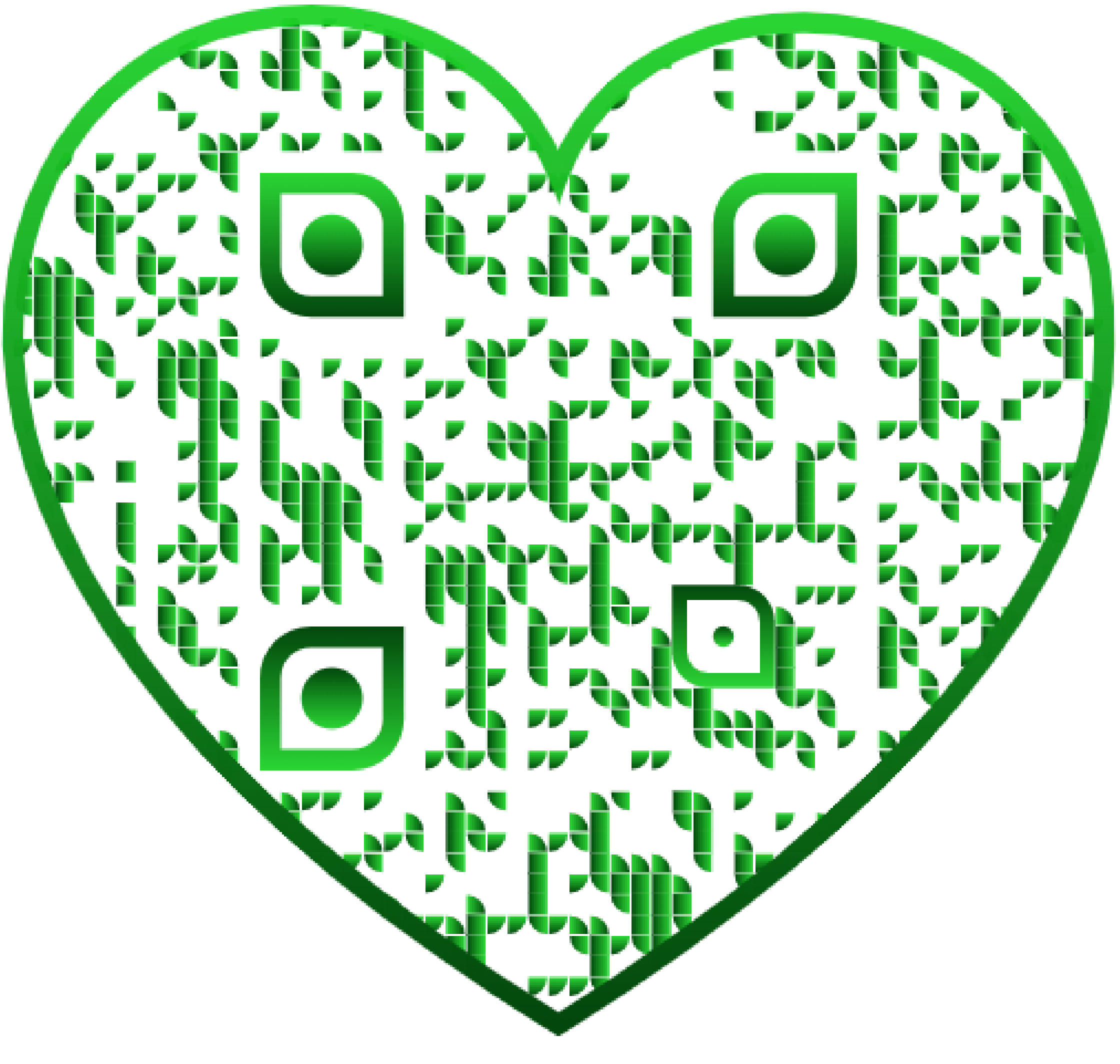

Paul Gilbert
page 50

Guitar one
DECEMBER 2006
CONTENTS

42 COVER STORY
JOHN PETRUCCI

Like you, we've always dug the work of Dream Theater's John Petrucci, which is why, at long last, we've made him our marquee cover boy. *G1* Editor in Chief Michael Mueller, one of DT's biggest fans, escorts Petrucci through a look back at his illustrious 20-year career, then gets the guitarist to show you all the killer techniques you need to play his brilliant solo in "Under a Glass Moon."

50 COVER STORY II
PAUL GILBERT

It was 20 years ago that co-cover artist Paul Gilbert debuted with the monstrous Racer X, his Olympian dexterity intimidating guitar players everywhere. Today, countless notes later, the spindly picker has done something he's never done before: issue a disc of instrumentals. Gilbert tells our own speed picker, West Coast Editor Dale Turner, why it took him so long to do such a project, then gives us a pick-melting lesson!

56
WORLD GUITAR

As the world's universal instrument—and we're not just being biased (much)—the guitar is represented in a variety of forms, which together create an incredible, well, *universe* of styles. Bob Keelaghan takes a virtual trip across the world of guitar to show you how players everywhere are putting new twists on ancient instruments.

62 OTHER HEROES
STEVE MILLER

Beyond the ginormous hitmaker he's become, Steve Miller is, and has always been, a first-rate axeman, having learned from Les Paul and T-Bone Walker, and worked in an array of styles—from Texas and Chicago blues to San Francisco psychedelia to pop and classic rock. Want to know the rest of Steve's story, and what makes him a guitar hero? Check out Bob Gulla's surprising interview.

SONGS

85
JEFF BECK
Cause We've Ended as Lovers

91
PAPA ROACH
To Be Loved

96
KENNY BURRELL
Well You Needn't

105
ROLLING STONES
Brown Sugar

COVER: GILBERT: NEIL ZLOZOWER; PETRUCCI: JUSTIN BORUCKI; TOC: NEIL ZLOZOWER

DEPARTMENTS

18 FIRST NOTE
20 NOISE & FEEDBACK
Your Letters Printed

OPENING AXE

23 Slayer

24 Diecast
Brazil

25 Your Black Star
John Caban
Fret Dreams: Gibson L4

26 UNDER THE INFLUENCE
Gary Hoey
HEAVIER THINGS

28 BLUE NOTES
Nels Cline
Ronnie Baker Brooks

30 CDS AND DVDS IN REVIEW

32 SET LIST
Top 10 TV Guitar Themes
TAB & TUTORIAL

34 SOLOING STRATEGIES
Buddy Guy

39 RHYTHM METHODS
Piano Voicings for Guitar

GEAR BOX

Equipment News & Reviews

66 Simon & Patrick
Showcase Acoustics
68 Gretsch Electromatic Corvette
70 Moollon Pedals
72 Music Man John Petrucci
74 Xotic Overdrive/Boost Pedals
76 Line 6 Tone Core Modules
Electro-Harmonix Metal Muff
Planet Waves SOS Tuner

78 HEAR & NOW

80 BACKLINE BLUEPRINT
Daron Malakian

115 MARKETPLACE

COLUMNS

138 ACOUSTIC CAFÉ
Open D Tuning
140 GUITAR ARCHIVES
James Honeyman-Scott
142 BASIC TRAINING
Add Chords (Part 1)
144 RETURN OF THE SHRED
John McLaughlin
146 LAST LICKS
T-Bone Walker

John Petrucci
page 42

JUSTIN BORUCKI

ON THE CD-ROM

TRACK NAME	TRACK NUMBER

AUDIO

LESSONS (DEPARTMENTS)

SOLOING STRATEGIES	1-6
RHYTHM METHODS	7-16

LESSONS (COLUMNS)

ACOUSTIC CAFE	17-18
GUITAR ARCHIVES	20-22
BASIC TRAINING	23-25
RETURN OF THE SHRED	26
LAST LICKS	27-29

SONGS

MIKE STERN

Blue Subway	30
TUNING NOTES	31

VIDEO

FEATURES

JOHN PETRUCCI
PAUL GILBERT

LESSONS

Soloing Strategies
Rhythm Methods
Acoustic Cafe
Guitar Archives
Basic Training
Return of the Shred
Last Licks

GEAR

Simon & Patrick Showcase Acoustics
Gretsch Electromatic Corvette
Moollon Pedals
Music Man John Petrucci
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EXTRAS

VIDEOS

Boss 30th Anniversary
Washburn Nick Catanese Lesson
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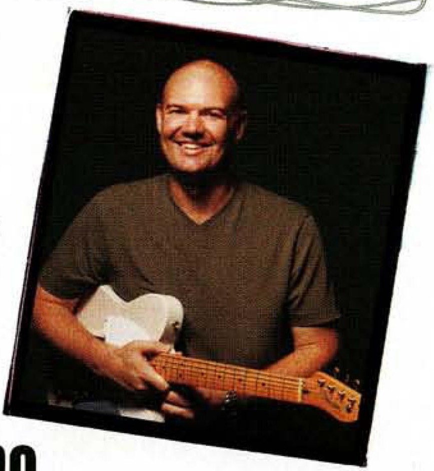
FIRST NOTE



Intense Discipline

John Petrucci and Paul Gilbert? On *the cover*? I know what you're thinking: It's 2006, not 1992. Sure, but these are two guys—guitar heroes—who for 20 years have sustained a career primarily by excelling on their instrument. Who *better* to put on the cover of a guitar magazine?

Some folks, of course, will balk at the five-billion-notes-per-second metronome settings, but there is much to learn from these two masters—even if your capacity for notes per measure tops out around eight or nine. For starters, Petrucci and Gilbert are the subjects of a couple of the most popular instructional guitar videos of all time. Gilbert's *Intense Rock* is in the library of almost every serious guitarist I know, and is treasured even today by none other than Alter Bridge's Mark Tremonti, a reborn chops hound if ever there was one. Petrucci's *Rock Discipline* has also found its way into the DVD players of several monster guitarists (including Tremonti). In fact, in a recent lesson with Trivium guitarists Matt Heafy and Corey Beaulieu (to be featured in an upcoming issue), the duo admitted to taking all their favorite warm-up and chops-building exercises directly from Petrucci's video.

Gilbert and Petrucci have also set quite an example when it comes to dedication to the instrument. Remember: the key to growth on the guitar isn't just practice; it's *focused* practice, and both of these guys still do it every day. We're not talking about noodling in front of the TV here. You can easily infer, from reading their lessons in this issue, that in fact Gilbert and Petrucci actually sit around trying to invent new exercises and licks based on ones they've already got cold. The point is, they're always looking for ways to improve their chops and expand their vocabulary on the guitar.

Finally, and most important, Paul Gilbert and John Petrucci have *fun* playing the guitar. Make no mistake—they fully understand that if you want to shine, you've got to put in the time. But when they get their chance to shine, they exude pure joy as they're doing it.

So as you go about your own practice routine today, take a page from their study guides herein. Get yourself into the proper mindset, focus on the exercise at hand, perform it with proper technique, play it cleanly, and, yes, use a metronome. And if there's an example that's beyond your skill level at the moment, break it down into smaller pieces, and master those first. As Petrucci told me, "You can't really cram that type of learning; it develops over the years. And with all that time you clock in, it creates a density of technique. Before you know it, one day, you just have it."

Editor in Chief

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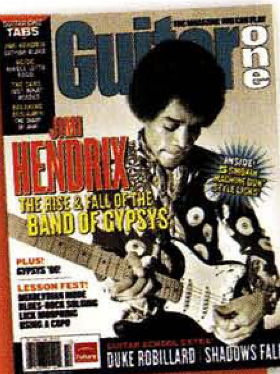
NOISE & FEEDBACK

Your Letters Printed

For the most part, you guys were stoked to see Jimi Hendrix on our October cover. After all, despite one reader's claims that we do a token Hendrix issue once a year, this marked the first time that Jimi had graced our cover since June of 2003. And this wasn't a "Jimi is the greatest guitarist who ever lived" retread; this was an in-depth feature on the short-lived yet wholly fruitful Band of Gypsys. A fresh angle. Still, there are those of you who've just plain had enough of Mr. Hendrix. Give us some fresh meat! you say. Ah, we can only imagine your displeasure upon receiving the November issue, with fellow guit-mag mainstay Jimmy Page on the cover, the response to which has only begun to trickle in.



In response to October's Hendrix cover

When I read the First Note about how many people have heard but not *seen* Hendrix play, it made me really appreciate my dad, Jeff—who is 59—who saw Hendrix play live no less than 10 times! Hearing his stories, like you mentioned, made listening to and learning about Hendrix's playing more fulfilling than ever. The first time my pops saw him play, he didn't speak for three days! And when he saw "Machine Gun" live, he thought Hendrix was "pulling the sounds in from outer space." I'm lucky to have someone to share these incredible stories.

Dallas Dagenhardt, via e-mail

OK, is it just me, or is Jimi Hendrix *way* overrated? Don't get me wrong, I think he was an incredible player, and an excellent showman, but *damn*, does everyone have to go ape-shit over this guy? Would he still be worshipped like this if he were still alive? Probably not. What I want to see in *Guitar One* is new interviews with living, breathing guitar players, not some regurgitated BS that has been retold 10 times over!

Eric Boyers, via e-mail

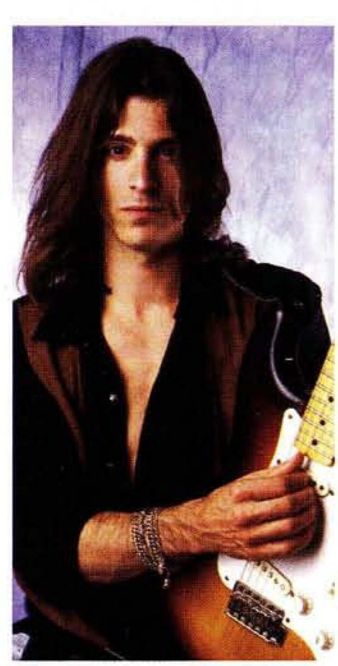
I saw Jimi at the Singer Bowl, in Queens, New York, and I recall him breaking a G string during this incredible feedback he was getting on "Bold as Love." After breaking the string while sustaining a note, Jimi slipped off his guitar, laid it on the floor, and, holding the note *with his foot*, turned to his roadie, who grabbed another white Strat and plugged him in. The sustain completely enveloped the whole Bowl.

James Stubbs, via e-mail

I really enjoyed your issue about Hendrix and the Band of Gypsys. It's an often overlooked period in his career, but it was as relevant as any. I became a fan of Hendrix after a friend got me *Electric Ladyland*—it blew my mind. Two days after that, I bought *Live at the Fillmore East*. I couldn't believe it. It was like Hendrix had taken the experimentation of *Ladyland* and cranked it up to 11. And any guitar player who doesn't think "Machine Gun" has the best solo in electric-guitar history has never heard it.

Emgironman, via e-mail

I just came in from my mailbox, and there on the front cover is none other than Jimi Hendrix—*again!* I had just said to my bandmates that there's at least one Jimi Hendrix issue each year from every guitar magazine. Jeezus! He's been dead, what, 35-plus years now? What more can you say about him at this point? Yeah, yeah, he was a great guitar player. But you know what? The past 35 years have been witness to some other awesome guitar players that no one pays much attention to! So give Jimi a break for a few years. Even old geezers like myself appreciate breadth as well as depth. *Rowen Poole, Gibsonia, PA*



Young gun

I'm 13 years old and really into '80s shred guitarists—I love your Return of the Shred column. Lately I've been listening to Ozzy, Testament, Skid Row, Tesla, Bullet Boys, Ratt, etc. The reason I'm writing is because this December would've been Randy Rhoads's 50th birthday, and I'm hoping you'll cover it. I'm not asking for you guys to dig up every piece of info there is—just some of the untouched stuff.

Truman Steffens, Birmingham, AL

Not so unknown

I was shocked to see Danny "Kootch" Kortchmar listed as a "super unknown" guitarist (APR/06). Danny has been a major force on guitar since the late '60s. His resume includes work with James Taylor, Jackson Browne, Crosby & Nash, Carole King, Linda Ronstadt, J.D. Souther, Warren Zevon, Glenn Frey, Don Henley, Boz Scaggs, Stevie Nicks, and Billy Joel, to name just a few. Not to mention the numerous movie-soundtrack and producer credits he has. Danny was also a member of "the Section" rhythm section, which is credited with changing the Southern California sound of the early '70s and played on more hit records than I could name here.

Scott Smelser, via e-mail

Totally Ratt-ical

Snake-like solos, monster riffs. One of the most underrated guitar players I can think of. A go-to guy for major bands needing a hired gun. I need a Warren DeMartini fix! How about an interview, a lesson ... anything. Why—*why*—not give me my money's worth?!

Jimmy Carabbia, Durango, CO

In response to November's 101 Greatest Solos

Don't you think that one of Ace Frehley's solos with Kiss should have made the top-solos chart?

Madison Moreau, via e-mail

I think you missed the boat on one *great* solo—from Golden Earring's "Twilight Zone." I can never remember who played it, but it's just *fantastic*.

Pat Mullany, Mifflinburg, PA

Please send your letters to:
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Slayer

The thrash titans pass over the quarter-century mark

GEAR BOX
GUITARISTS Kerry King (left), Jeff Hanneman
AXES KING: B.C. Rich KKV Signature Special; HANNEMAN: Signature ESP model
STRINGS KING: Dunlop (.009–.056); HANNEMAN: D'Addario (.009–.042)
PICKUPS BOTH: EMG 81–85
AMPS BOTH: Marshall 100-watt JCM 800s 4x12 cabs
FX KING: Dunlop Zakk Wylde wah; HANNEMAN: Rocktron Hush Super C, Rocktron Surf Tremolo; BOTH: Eventide H3000S Harmonizer, Boss RGE-10 EQ

JIMMY HUBBARD

Most bands would be thrilled to celebrate 25 years together. But not this band. In fact, Slayer guitarists Kerry King and Jeff Hanneman couldn't care less. "You don't think about the past," says King. "You think about what happens next." Adds Hanneman, "We don't focus on that at all. If we were into that legacy bullshit, we'd lose sight of what the band means right now."

What King and Hanneman do focus on these days is their playing, which on Slayer's new album, *Christ Illusion* (Warner Bros.), is as fearsome as it's been at any point since 1990's *Seasons in the Abyss*. "This time I paid more attention to precision," says King, whose monstrous right-hand technique drives the band's sound. "There are some really fast parts that are pretty complicated to play, like on 'Supremist.' When I'm in the studio, I'll sit and jam that guitar between my legs, so it doesn't go anywhere, and just pull that shit off."

Hanneman's take on precision is more matter-of-fact. "We'd *better* be precise," he says. "Look how long we've been playing!" Amazingly, though, not once during those years did the band sit down to discuss scales and theories, for fear that such discourse would distract from Slayer's real strengths. "For us, talk takes away from riffs. If you focus on the solos and crap, it messes with the raw idea of what Slayer is."

It's an idea that has continued to grow even as Slayer's legend has swelled to the point of exploding. Each year, they're name-checked by dozens of new rock and metal acts, and their landmark 1986 work *Reign in Blood* is routinely referenced as a thrash milestone. Much of this is simply the result of having stayed together and remained vital through three decades. "The reason we're here right now," King explains, "is because we started out playing what we like, and never changed what we are. If you get concerned about ditching your original sound, you'll probably end up being someone else, which means you're over-thinking things."

Slayer have managed to remain timeless, in large part, because of what they tend to sing about: war, violence, dissent, and destruction—topics that are particularly relevant at the moment. The song "Jihad," in particular, should strike a chord with the listening public. "It's so damn *angry*," says Hanneman. "In fact, we've been kind of lucky. Lately it seems that whenever we release an album, something bad is going on in the world. That works in our favor!"

Also working in their favor is the recent return of original drummer Dave Lombardo (who replaced Paul Bostaph). *Christ Illusion* is his first studio work with his old band since *Seasons in the Abyss*. "I think that's the story of this album," says Hanneman. "Dave's back and we're on another upswing. He's a maniac. He plays from the heart and his heart tells him to go insane. It's scary." —BOB GULLA

OPENING AXE

YOUR NEW FAVORITE BAND

Brazil

In 1986, a 9-year-old budding guitarist named Eric Johnson became aware of another, far more celebrated player with the same name. "I thought I was going to have to change my name to get any recognition," the younger Johnson remembers.

Now 29, the Indiana native has decided that the world can handle two plectrists with the initials E and J. He's part of the dual guitar team for the group Brazil, who join the heart-on-sleeve sincerity of emo-punk with the sweeping complexity of progressive rock on their second, Dave Fridmann-

produced, album, *The Philosophy of Velocity* (Immortal).

Johnson describes the division of labor between himself and six-string colleague Aaron Smith with a chuckle: "Aaron's playing revolves around soundscapes, and I'm trying to be melodic by ripping off '70s guitar players." Smith was influenced by what he calls "fruity" artists like the Smiths and the Posies, while Johnson cites John McLaughlin and David Gilmour.

But what may distinguish Brazil most is their mode of dress, typically involving waistcoats, ties, and fitted trousers. "We don't want to look like every other band in the 'emo' category," says Smith. "We don't sound like them, anyway." —ROB KEMP

Diecast

Beantown metalheads solidify lineup, bring the solos

GEAR BOX

GUITARISTS Jon Kita (right), Kirk Kolaitis

AXES KITA: Ibanez S7420 and S7420, EMG-707 pickups; KOLAITIS: Ibanez RGA321 and RGA321, DiMarzio Tone Zone PAF Pro pickups

STRINGS KITA: S.I.T. (.009–.056); KOLAITIS: D'Addario (.012–.054)

AMPS KITA: Mesa/Boogie Dual Rectifier, Soldano SLO-100, Peavey 5150 II; KOLAITIS: Mesa/Boogie Triple Rectifier, Peavey 5150 II

FX KITA: Ibanez/Maxon OD-9, Ibanez TS-808, Boss NS-2, THD Hot Plate, SansAmp PSA-1.1, Digitech 2101, Line 6 PODxt Pro; KOLAITIS: Korg DTR-1000, Ibanez TS9DX, Boss DD-6, MXR Smart Gate, Hush Super C

With some bands, the departure of one member is cause for a complete breakup. And then there's Boston's Diecast, a metalcore juggernaut that barely slows down when a member bows out—even when that member is the last of the original lineup.

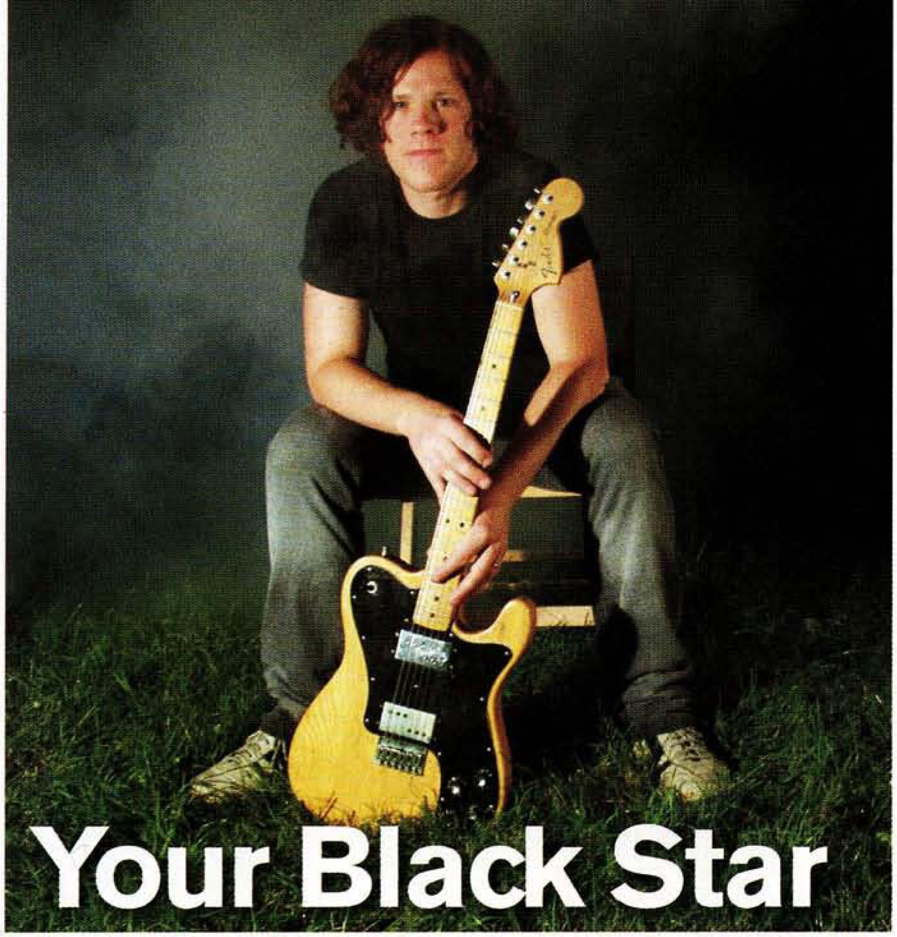
Originally formed in 1997, Diecast spent years building a following in the underground hardcore scene, their lineup in constant flux. When their second album, *Day of Reckoning*, was released in 2001, it vaulted straight to the top of the CMJ Loud Rock Chart and launched the band into national prominence. The shakeups continued, though, including the recent exit of original bassist Jeremy Wooden and original drummer Jason Costa. But with this change came creative opportunity. Indeed, the band's fourth CD, *Internal Revolution* (Century Media), is their most fully realized—and heaviest—work to date.

"It's been a revolving door over the years," says guitarist Kirk Kolaitis, "but we actually feel like a solid unit now. Also, we were more open-minded than usual going into this album. The new stuff showcases a lot more of Paul [Stoddard, vocals], and we were able to put in a lot more guitar solos. This is actually our first album with them."

The other half of Diecast's twin-guitar attack is Jon Kita, a Berklee-schooled fret whiz who joined the band eight years ago. He is now Diecast's senior member, tenured enough to remember when, following their second album, they actually considered a name change. "I was thinking, No one's gonna remember us anyway," he says. "But when we put the record out, the response was awesome. So I thought, Maybe we should keep this 'Diecast' thing going."

As if it could be stopped. —MICHAEL K. WRIGHT

YBS: RIOT ACT; CABÁN: BETH DONNELLY CABÁN



Your Black Star

Alt-rock guitarist goes overboard with his pedalboard

GEAR BOX
GUITARIST Jeremy Johnson

AXE 1972 Telecaster Deluxe

STRINGS Black Diamond N477L Electric Lights

AMP 1972 Marshall Super Lead 100

FX Line 6 DL4, TC Electronic G-System, AnalogMan-modified Boss Super Overdrive, Boss Dimension C chorus, Keeley-modified Tube Screamer, Electro-Harmonix Small Stone, Ibanez Lo Fi filter, Boss RC-50 Loop Station, Ernie Ball volume pedal

How's this for irony? It took an emo-punk icon to get Louisville, Kentucky, trio Your Black Star to quit being emo-punk. When the group approached Elliott drummer Kevin Ratterman about joining them in 2003, after just two years together, his response was unexpected.

"I remember him saying, 'You guys have a lot of good aspects, but you're *not* a good band,'" says frontman Jeremy Johnson with a laugh. "He told us, 'Look at the music you grew up listening to and what you're playing now—where's the connection?'"

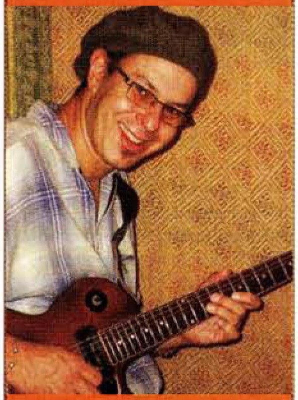
Ratterman did eventually join YBS; he both co-produced and played bass on their debut, *Sound From the Ground* (Wonkavision/Reignition). And though he's since been replaced by Brandon Duggins, his advice still informs the group's music. YBS are unashamedly the sum of their '80s alt-rock influences—the Cure's dark atmospheres; U2's chiming guitar figures; the Pixies' abrasive dynamics—and yet there's a sense of discovery that transcends retro-act nostalgia trips. "I hesitate to be the guy that says, 'I'm innovating!'" says Johnson, "but we're not trying to rehash, either. We write the kind of music that we would listen to."

Much of that music is written on Johnson's guitar, then transfigured through his arsenal of pedals. "I know there are players who equate a heavy reliance on effects with a lack of technical ability," he says, "but I think it should be acceptable to use them as an extension of your instrument. Sometimes I feel like I'm playing the effects as well as the guitar." —AARON BURGESS

SUPER UNKNOWN

JOHN CABÁN

AXES '57 Gibson Les Paul Special, '57 Strat reissue
AMP '67 Fender Vibrolux with Celestion speakers
FX SIB Echodrive; Menatone Red Snapper and Blue Collar; Xotic RC Booster, vintage E-H Small Stone



ESSENTIAL LISTENING Organic!, *The Undoing* (Jatmosphere); Jimmy Cliff with Sting, "People," on *Black Magic* (Artemis)
PLAYED/RECORDED WITH Richard Bona, Alana Davis, Kenny Kirkland, Bo Diddley, Art Neville
WEB *johncaban.com*
WHY YOU NEED TO HEAR HIM He has the three essential Ts–tone, taste, and time–all of them in abundance. Plus, he's equally at home with blues/fusion licks and delay-generated textures.
CHOICE WORDS "I listened to a lot of early blues, and to lots of Miles. I really try to paint to the music–to create the texture that best suits it. Letting music breathe is really the most important aspect, just like in a good conversation or story." —MICHAEL ROSS

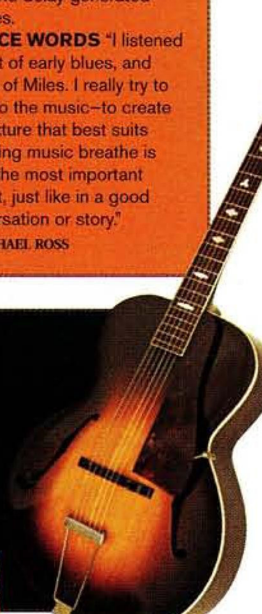
OPENING AXE

FRET DREAMS

A RUNNING WISH LIST FOR THE GEAR-OBSESSED

1934 Gibson L-4

Spotted at *jimsguitars.com*, Baltimore, Maryland



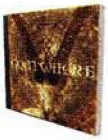
As the prices for solidbody guitars from the 1950s and '60s continue to rise exponentially, those of old archtops increase gradually. While a 1959 Les Paul can now go for more than $300,000, a fancy, carved-wood guitar like a 1930s Gibson L-5 can be had for around $7,500. Also made of carved wood, Gibson's L-4 is an even better value: this pristine, 100-percent original 1934 model was priced at only $3,250. Best of all, it was formerly owned by a Whitesnake guitarist, which means that Tawny Kitaen probably rolled around on it. —ADAM PERLMUTTER

DAMAGE: $3,250

HEAVIER THINGS

Goatwhore

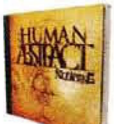
FROM New Orleans
ALBUM *A Haunting Curse* (Metal Blade)
WE CALL IT Black metal
CLEVER SONG TITLE "Silence Marked by the Breaking of Bone"



Formed in 1997 and named after a dubiously endowed stripper, Goatwhore make black metal on the thrash tip, distancing themselves from Scandinavian-style symphonics. This is a good thing: one can easily do without fey vocal melodies and progressive pomposity. What's left is a gnashing of power chords; tremolo-picked riffs; spasmodic drumming with a feel change approximately every three bars; and Ben Falgoust's vocals, which hover between a rasp and a growl. Most impressive is guitarist Sammy Duet's pick-hand technique; he expertly anticipates each rhythmic jog, not once breaking stride with drummer Zack Simmons. Check him out on the standout track "Bloodletting Upon the Cloven Hoof."

The Human Abstract

FROM Los Angeles
ALBUM *Nocturne* (Hopeless)
WE CALL IT Powercore
CLEVER SONG TITLE "Echelons to Molotovs"



Guitarist A.J. Minette was studying music composition when he wrote the 12 songs that make up this debut—and it shows. Each track is more ambitious than the last, or at least more concerned with diminished arpeggios. Minette and fellow axeman Dean Herrera—both barely 20—cleave desperately to the hallmarks of power-metal guitar in their lead work, and their playing is heroic throughout. Their rhythm style, however, owes more to hardcore—which keeps the songs from sounding too overwrought. Also of interest are two instrumentals, "Sotto Voce" and "Desiderata," which prove that the Human Abstract's guitarists have a touch beyond their years.

—CHRIS O'BYRNE

OPENING AXE

UNDER THE INFLUENCE

Gary Hoey

The surf shredder trips out

With Gary Hoey, only one thing's for certain: you never know what you're gonna get. "Most people know me for the shred and 'monster surf' stuff," he says, "but my fan base is loyal because of my versatility and diversity of style."

On his new *American Made* (Surfdog), Hoey holds tight to his shred roots but also branches out in surprising ways, even adding his own vocals. "I've tried to evolve into something more than that 'instrumental guitar guy,'" he says, "and that means better songwriting, more entertainment, and greater performances."

Not that he feels shred is dead, mind you. "I never paid attention to the naysayers," he says. "I just stayed on course—which is the best advice I can give anyone. Stay steady. The industry moves in waves, and you need to stay steady." —BOB GULLA

ARTIST **Black Sabbath** "When I started playing, there was something about the riffs and the music that made me want to put on my black light, look at posters ... really get into the power. I used to take those little yellow construction lights and set them all at different times in my room, and just dig the music. I had all the Sabbath albums, and the Fuzz Face and Big Muff pedals to get Tony Iommi's tone. I'd stick my amp in an open window and start cranking 'Iron Man,' naively thinking I would turn my whole neighborhood on to my music. Until the cops came."

ALBUM ***Blow by Blow*** **Jeff Beck** "As a player, I was so into Jeff Beck. The tones, the melodies, the songs ... I remember as a kid, back in 1975, taking the album down to the local music store and holding it up to the guy, saying, 'I want *that* guitar.' They had one in the store. It was $450, brand-new and with a case. I borrowed money from a friend and got it—and I still have it today. I tried to learn what Beck was doing. How did he make the guitar sound like that? It made me try to be quirky and weird, and I stopped discarding noises just because they were strange."

SONG **"Little Wing" Jimi Hendrix** "I used to play along to songs every day for hours, learning them note for note. I really wanted to learn 'Little Wing' exactly the way Jimi played it, so I spent three months straight getting it that way. Now I play a sick version of it—I'd challenge anyone to play it like I do! The chords were simple, but what he did to embellish them—the trills, the double stops, the slides—made it great. This is what you can do to beautify a song. It was a huge turning point for me."

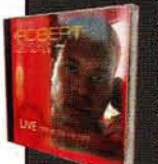
MAX CRACE

OPENING AXE

HOT LICKS!

BLUES

The Robert Cray Band
Live From Across the Pond
(Nozzle/Vanguard)



For more than 30 years and 20 albums, Cray has served up an eclectic yet accessible brand of soul-infused blues that doesn't rely on gimmickry. This double-disc offering, recorded over seven May 2006 shows in London while he was on tour with Eric Clapton, finds Cray hitting on a variety of sounds and styles. It's his first live album—and well worth the wait.

Various Artists
Blind Pig Records 30th Anniversary Collection
(Blind Pig)

Thirty years is a long lifespan for business; it's even longer if your business happens to be blues. Nonetheless, the San Francisco–based label Blind Pig has endured, and this two-CD, 33-track collection proves it, with cuts from legends (Otis Rush, James Cotton) and young guns (Nick Curran, Albert Cummings) alike. Bonus DVD has performances by Tommy Castro, Popa Chubby, and others. —SM

JAZZ

Don Byron
Do the Boomerang: The Music of Junior Walker
(Blue Note)

On his sixth Blue Note album, the adventurous clarinetist salutes one of his boyhood heroes, the late Motown saxophonist and singer Autry "Junior Walker" DeWalt. With guitarists David Gilmore and Chris Thomas King.—AP

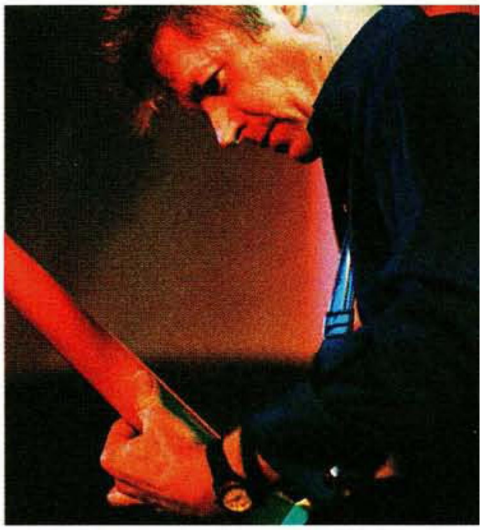
BLUE NOTES

Nels Cline

The inventive guitarist examines the work of a jazz original

As prolific as he is diverse, Nels Cline has appeared on more than 100 albums in the last three decades, working with such artists as jazz bassist Charlie Haden, guitarist Thurston Moore of Sonic Youth, country legend Willie Nelson, and the rock band Wilco.

Cline recently delved into the music of a fellow individualist, pianist and composer Andrew Hill, whose work combines hard bop with free improvisation and whose Blue Note albums from the '60s are among the most original in the label's catalog. On *New Monastery: A View Into the Music of Andrew Hill* (Cryptogramophone)—with cornetist Bobby Bradford, clarinetist Ben Goldberg, accordionist Andrea Parkins, bassist Devin Hoff, and drummers Scott Amendola and Alex Cline—Cline plays a nice cross-section of Hill's work, perfectly capturing the pianist's sophisticated harmonic language and the overall austere beauty of his compositions. —ADAM PERLMUTTER



Ronnie Baker Brooks

Lonnie's son gets his hands on *The Torch*

GEAR BOX

AXE 1989 Fender Stratocaster Plus

AMP 1970 Fender silverface Super Reverb

FX Boss Chorus, Vox wah, Roger Mayer Stone Fuzz

STRINGS Ernie Ball Slinky (.010–.046)

"I know the blues police are gonna try to take me to jail," Ronnie Baker Brooks says with a laugh from his Chicago home, "but I'm not afraid, because I feel in my heart that I accomplished what I set out to do."

Brooks, the son of Windy City legend Lonnie Brooks, is talking about *The Torch* (Watchdog), his latest CD and first release since 2001. What he set out to do was to make an album that incorporates the music he was raised on: blues, yes, but also gospel, rock, R&B, and hip-hop. The album has an urban edge—evident on tunes like "If It Don't Make Dollars, It Don't Make Sense," which features Memphis rapper Al Kapone—courtesy of Minneapolis producer Jellybean Johnson (Prince, Janet Jackson).

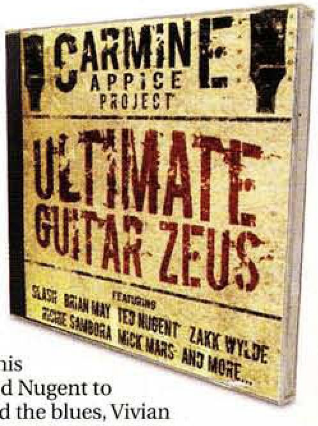
While Brooks readily admits that purists won't like his new disc, he's standing firm. "If the blues are gonna grow, they're gonna need something fresh," he says. "My father always taught me to try to be different from everyone, but to be myself. This may not catch on with everyone, but it's gonna stick around—because it's the truth. And that's what the blues are all about: tellin' the truth."

That said, there's plenty of material among the album's 17 tracks (all written by Brooks) to pacify traditionalists. "You Wrong For That Now" is a trip down to Texas, and "Born in Chicago" firmly recalls Brooks's youth, a time when people like Son Seals and Hubert Sumlin would stop by to visit his father.

"I didn't realize these people were blues legends," Brooks says. "But as I got older, I remember thinking, This is not normal! I started paying a lot more attention." —SEAN McDEVITT

IN OUR SYSTEMS

CDs by Bob Keelaghan



Carmine Appice Project *Ultimate Guitar Zeus* (Escapi Music)

Long a champion of the moustache, even in its unfashionable years, drummer Carmine Appice has also served, since the early '70s, as drummer for some pretty heavy guitarists, including Jeff Beck, Mike Bloomfield, and John Sykes. On this effort, he rounds up several more, coaxing Ted Nugent to bend some truly gonzo blues, Yngwie to shred the blues, Vivian Campbell to essay soulfully, Slash to bleed his fingers, and Steve Morse to nail some scales. Brian May also appears, on "Nobody Knew," heaping on the wah-wah licks in a highly engaging heavy-rock number that wouldn't sound out of place on, say, a King's X recording. Speaking of which ...

MOMENT OF TRUTH: "Killin' Time" (2:53–3:45) It's no surprise that King's X's Ty Tabor fits neatly into the mix, with a lead full of great phrasing. (Honorable mention to Kelly Keeling for superb rhythm guitar throughout.)

OPENING AXE

Ty Tabor *Rock Garden* (InsideOut)

Sticking with Mr. Tabor, the man's latest solo work finds him returning to the land of King's X–style hard rock after his somewhat disappointing 2002 outing, *Safety*. Gut-rumbling downtuned power chords, crafty song structures, and Beatlesque melodies are in full effect this time around, as is Tabor's fat-ass tone, which, on tracks like "Ride" and "Stalker," is truly something to drool over. Tabor also reminds us that, as much as he's a whiz when it comes to leads, he's an exceptional rhythm player as well. So much so, in fact, that the power-pop riffs of "She's a Tree" manage to save the song from the hokum of its environmental-guilt-themed lyrics.

MOMENT OF TRUTH: "Play" (0:50–2:56) Tabor has always been able to layer dense clumps of texture with his guitar. In this two-minute excursion, it's easy to get lost in the stacks of Sabbath-y power chords, ringing harmonics, and single-note melodies.

REISSUE

George Harrison *Living in the Material World* (Capitol)

This guy rocks—he sounds just like the Beatles! With his early solo discs, the "spiritual" Beatle established his unsung talents as a writer and a guitarist, and this 1973 follow-up to his solo debut is no exception, highlighting both his originality as a slide player and his knack for taking steel-string lines in unexpected melodic directions. Check out, for instance, the acoustic bottleneck riffs in the vitriolic "Sue Me Sue You Blues," or the solo fills in the newly included quasi-ragtime number "Deep Blue." (The solo demo version of "Sue Me," on the DVD portion of the Deluxe Edition, shows just how Harrison makes dynamics work.)

MOMENT OF TRUTH: "Give Me Love" (1:51–2:09) A short burst of harmonized slide guitar is one of Harrison's signatures. The DVD features a concert clip (circa 1991) of Eric Clapton and Andy Fairweather-Low playing these harmonies.

McGill Manring Stevens *What We Do* (Free Electric Sound)

A proggy power trio tackling the likes of Miles Davis, John Coltrane, and Wayne Shorter has the potential to suck in a major way, but to their credit, MMS wind up rekindling what (little) was good about early-'70s fusion. Abstract picker Scott McGill and bass monster Michael Manring let their virtuosity shine throughout, but it's their interpretations of these 12 pieces that carry the day; they tastefully capture the experimental nature of each original, only they do it with the guts of a rock ensemble. And while they show a good deal of restaint on the Coltrane classic "Naima," with its atmospheric space, McGill's distorted note-cramming on Shorter's "Footprints" is more what you signed up for.

MOMENT OF TRUTH: "Icarus" (1:12–2:04) The trio flip a Ralph Towner composition on its head while McGill goes for the kill with a downright nasty solo, filled with speed, odd effects, and outside melodic ideas.

DVDs by Bob Gulla

Led Zeppelin *The Origin of the Species* (Sexy Intellectual)

If your appetite for Led Zep is rabid, this DVD's the perfect filler-upper. It's a 70-minute review and critical analysis of the band's musical roots and family tree—from each member's humble blues and early-rock influences right up through their global breakthrough with *Led Zeppelin II*. Although the haughty talking heads get a little dry at times, the research is exhaustive, the commentary (occasionally) fascinating.

SCENE STEALER: "They were like two gunslingers," says Yardbird Chris Dreja on Jimmy Page's and Jeff Beck's playing in his band. "It was often a cacophony of crap." Not, however, on the prime footage of the duo's apex, "Happenings Ten Years Time Ago."

Children of Bodom *Chaos Ridden Years: Stockholm Knockout Live* (Spinefarm)

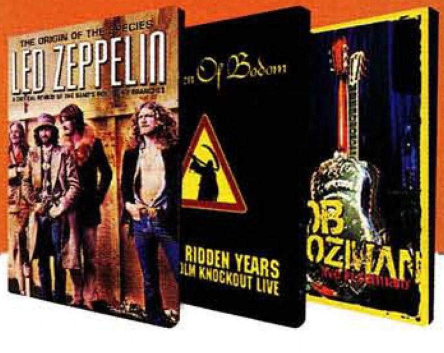
One of today's most instrumentally gifted and imaginative thrash bands, COB combine virtuosic chug with the filigrees and flourishes of classical music. (Think Yes in a deathgrip with Metallica.) Thanks to lead guitarist Alexi Laiho's showy dexterity and keyboardist Janne Warman's harmonic dazzle, these Finns explore miles of breathtaking sonic turf, punctuated by Laiho's insane lead breaks and effective washes of melody. The band's debut DVD includes an entire live performance, plus every official video.

SCENE STEALER: While the music videos are just OK, the live performances are another story, with Laiho and rhythm guitarist Ale Kuoppala proving they're in full command on "Bodom After Midnight" and the appropriately titled wank-off "In Your Face."

Bob Brozman *Live in Germany* (Ruf/Inakustik)

Brilliant guitar anthropologist, historian, and fingerpicker Bob Brozman began in the blues tradition in New York City, but he went on from there to absorb a spectrum of mediums (acoustic, lap steel, slide) and genres, from slack-key and jazz to ragtime, calypso, and, heck, just about any other plucked sound the world over. This beautifully filmed gig in Cologne, Germany, illuminates Brozman's incredible versatility and virtuosity, and is a must-see for all fans of acoustic fingerpicking.

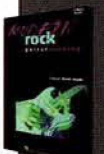
SCENE STEALER: A substantive interview segment with the 52-year-old artist reveals his thorough understanding of, and worldly approach to, his many gorgeous instruments—and he imparts that wisdom to his audience.



TAB & TUTORIAL

DVD

Given the recent spate of DVDs on how to solo, there's less of an excuse than ever to let your lead chops languish. This month, **Hal Leonard** has released two such videos, the first of which, ***Modern Rock Guitar Soloing***, is geared toward the player who would rather pinch a harmonic than sweep an arpeggio. In it, instructor Danny Gill covers muting, double and alternate picking, and, yes, harmonics. He also runs down a list of 10 "strange noises"—one of which is your garden-variety pinch harmonic. Nice try, Danny.



The second video, ***Guitar Soloing: The Contemporary Guide to Improvisation***, is a comprehensive affair, with scales, modes, arpeggios, and technique exercises relating to rock, blues, jazz, and other styles. Instructors Daniel Gilbert and Beth Marlis rip with ease throughout the disc—it's no wonder each has taught Single String Improvisation at MI.

BOOKS

Blues hounds this month will howl with approval at the release of ***101 Tips and Tricks for Blues Guitar*** (**Cherry Lane**), which features 41 tips/tricks without musical examples ("Use Positive Imagery," "Try a Tube Amplifier") and 60 with accompanying licks, riffs, or chords ("An Essential Bending Technique," "A Cool Lick With Vertical Motion").

And from **Berklee Press** comes ***Playing the Changes: Guitar***, in which Mitch Seidman and Paul Del Nero present a linear interpretation of note-chord relationships. The goal, they say, is to develop an "expectation of sound"—an intuitive sense of which notes to play and when, based on "tendencies of pitches" as well as on tetrachords. Simple stuff.

SONG BOOKS

Alfred

Hoobastank *Every Man for Himself*

Neil Young *Prairie Wind*

Hal Leonard

Robben Ford *Best of*

U2 *All That You Can't Leave Behind*

OPENING AXE

SET LIST TOP 10 For outstanding guitar work in a TV THEME...

Sometimes the best part of a dumb-ass TV show is the music running over the opening credits. Maybe we didn't notice it at first; perhaps we were too busy stuffing our preteen pieholes with Twinkies or, later, ogling the jugs of Ginger, Chrissy, Batgirl, or Brenda as they jiggled across our screens. But it was there. With this in mind, and in hope of redeeming ourselves slightly for our cathode-ray binges, we set out to find TV themes that contain cool guitar work. (We use the word "cool" loosely.) Now pass the remote...*Baywatch* is on in five.

10 Simon & Simon

Ah, the vaunted "private investigator" genre. Ripping yarns, funny gags, head-scratching cases, despicable bad guys! And, for once, a cool theme song, reflecting the yin (streetsmart Rick) and yang (booksmart A.J.) of those crazy Simon brothers.

9 The A-Team

If you have a problem, if no one else can help, and if you can find them, maybe you can hire ... the A-Team. And if not, at least you've got this cheesy hard-rock riffing that provides the perfect backdrop to Mr. T & Co.'s explosions and rapid-fire submachine guns.

8 The Ren and Stimpy Show

Were they gay or were they straight? Alongside "Who shot J.R.?," this is one of the idiot box's most riveting questions—and one that the show's early-rock/rockabilly theme doesn't even begin to answer. But it sure gives new meaning to "Happy Happy, Joy Joy."

7 Three's Company

One thing's for certain: some dude was totally trippin' when he cut this nasty wah-wah freakout. Then again, the show is essentially about one man, Jack *Tripper*, and his masturbatory, ménage-à-trois fantasies. Even so, we're not sure how this insane guitar part slipped past the show's producer—unless, of course, it was recorded by his son and he had no choice.

6 South Park

Leave it to Les Claypool's fecund (fecal?) imagination to push out this stinky ditty, a hyper-tense belch of a tune that fits beautifully with the warped minds of Stone and Parker, and their crass clique of cutouts.

5 Chico and the Man

Prior to offing himself at age 22, Freddie Prinze was, by all counts, "loooking goood!" And Jose Feliciano's brisk Latin theme song, played on acoustic, was *sounding good.* Too bad the pairing only lasted three seasons. Now all we've got is Freddie Prinze Jr.

4 Batman

Holy hitmaker, Batman! The weirdest thing about Neal Hefti's popular theme is that it charted *four* different times, at the hands of *four* different artists—all in 1966! Same Bat song, different Bat channel!

3 Beverly Hills 90210

The perfect hair-metal chord progression, laid over a lame keyboard lick and a heavily processed trumpet. Hmm ... "perfect hair," "lame," and "heavily processed"—sounds a lot like the cast of this show.

2 Law & Order

Mike "*Rockford Files*" Post proved that TV tunes were songs, too, meaning they could even reach heights on the charts. Here, super-stiff yet amazingly tasty blues plucks merge with a heavy, measured rhythm section to create feelings of simmering introspection and patience—both of which you'll need, incidentally, to get through the show.

1 Barney Miller

Barney's wacky 12th Precinct in New York City seems an unlikely setting to have inspired this Larry Carlton sound-alike to jam out over a funk-fusion rhythm track. But add the inscrutable presence of Wojo and Fish, and it all seems to make sense. —BOB GULLA

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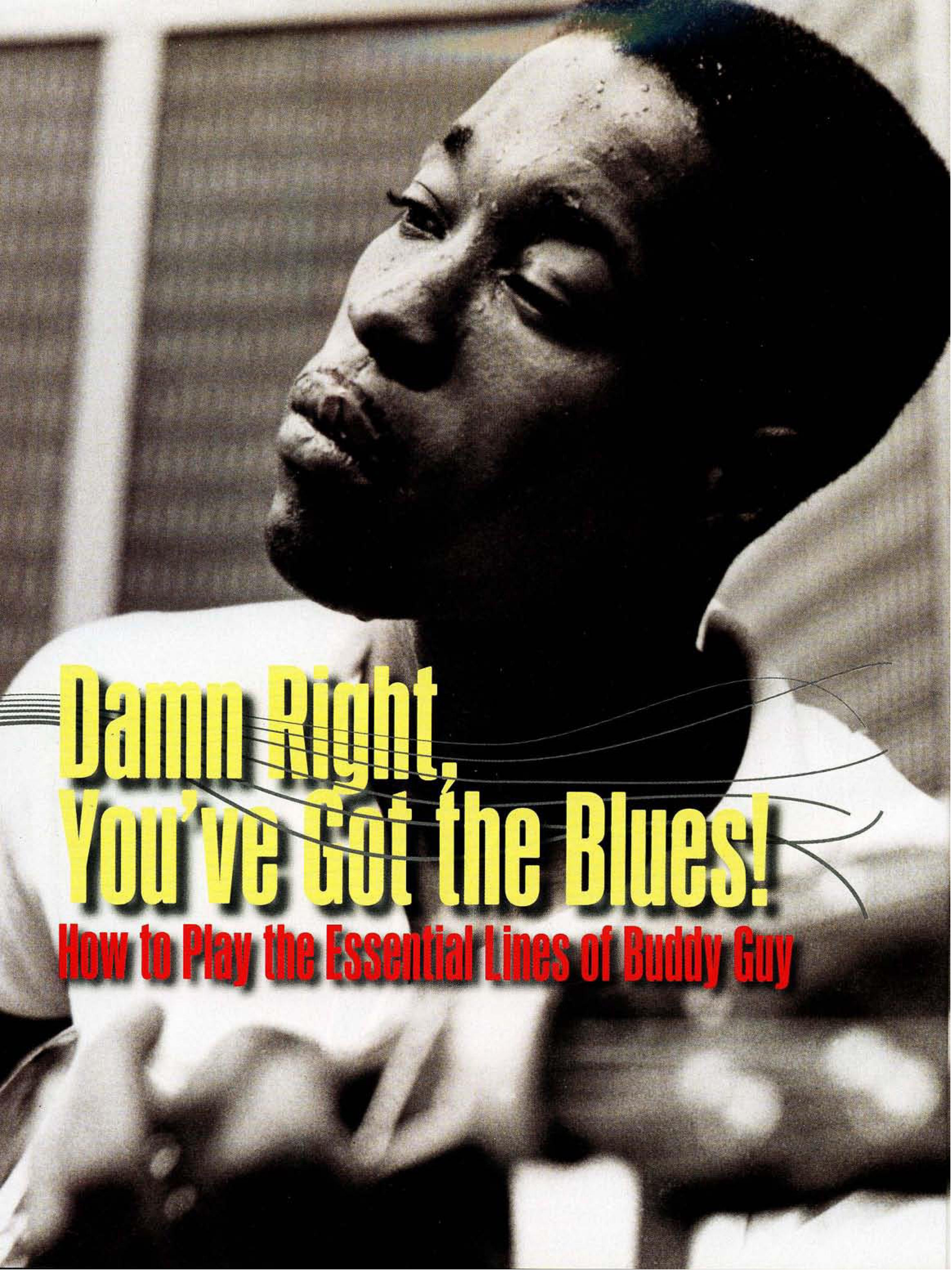
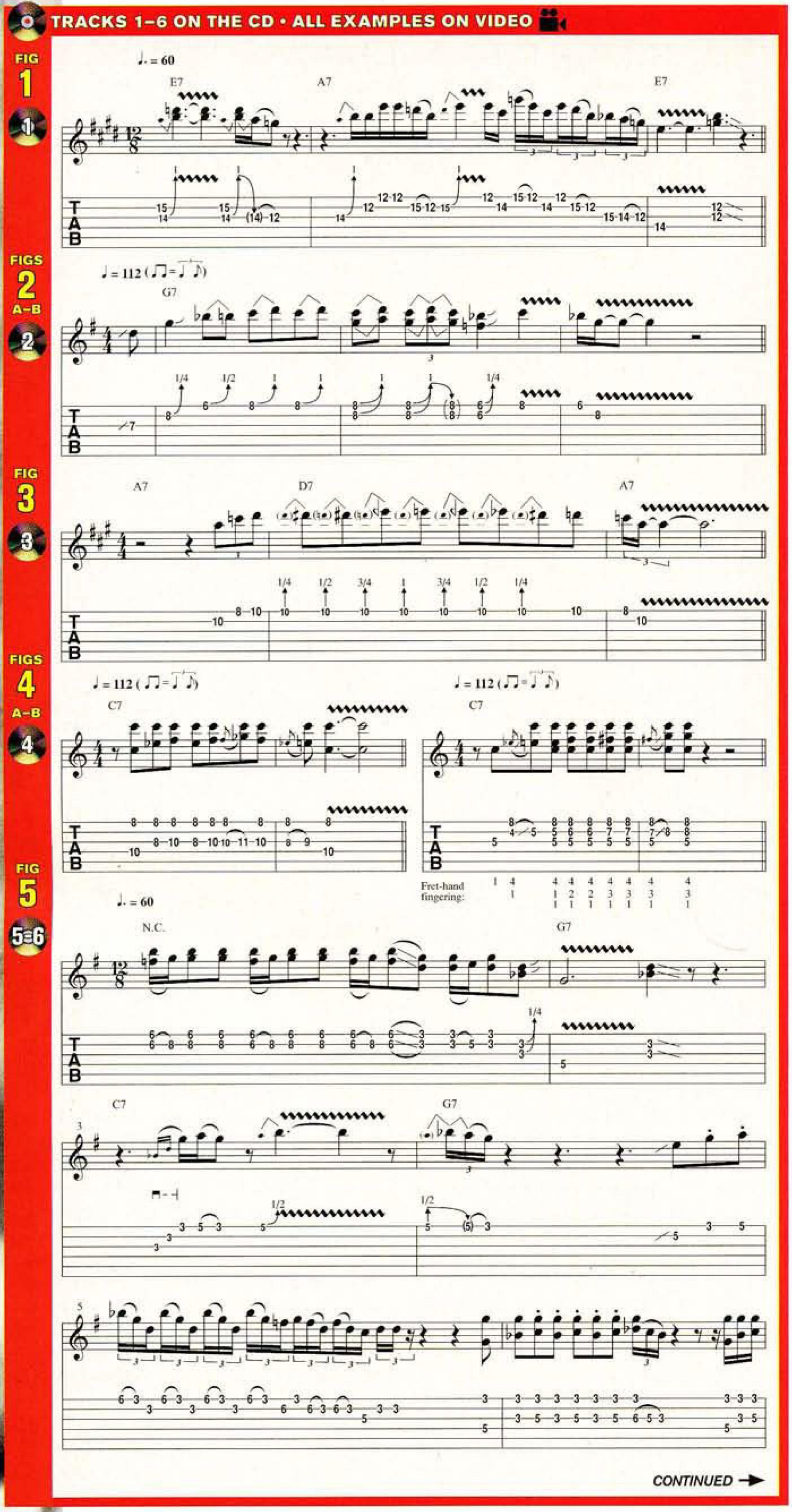


Damn Right, You've Got the Blues!

How to Play the Essential Lines of Buddy Guy



By Tom Kolb

To say that Buddy Guy is one of the most influential blues guitarists of his generation is almost an understatement. Indeed, he has inspired the greats to greatness. None other than Eric Clapton once called him "the best guitar player alive"; Jimi Hendrix sat at his feet, studying his every move; and Stevie Ray Vaughan went so far as to say, "Without Buddy, there would be no Stevie Ray Vaughan!" High accolades, to be sure, but sift through Guy's immense catalog–start with the soon-to-be-released career-spanning set, *Can't Quit the Blues* (Silvertone/Legacy)–and you'll hear right away how right they are.

At 70 years young, Guy is now one of the blues's eldest statesmen, but you'd never know it by looking at him. Still energetic onstage, he continues to tour, record, and keep his Chicago club, Legends, running strong.

BUDDY'S BASICS

Fig. 1 demonstrates the unpredictable nature of Guy's style. One moment he's drawing you in with a soulful, sustained bend, and the next—*wham!*—he's slapping you across the face with a stinging flurry of rapid-fire notes. This example represents the opening measures of a slow blues in E (I–IV–I: E7–A7–E7). The fixed-string bend (one string is held stationary while the other is bent) in the first measure is pure E minor pentatonic (E–G–A–B–D), but the second measure mixes notes from three scales: E minor pentatonic, E major pentatonic (E–F♯–A–B–C♯), and E blues (E–G–A–B♭–B–D). For the opening move, bend the G string with your 3rd finger while holding the B string in place with your 4th. The phrase in measure 2 will probably take some time to work up to speed, so start slowly. If you're having trouble deciphering the rhythms in 12/8 time, here are a couple of tips: (1) Feel each measure as if it were in 4/4 time, with each beat (dotted quarter note) receiving three eighth-note triplets in value (count: one-and-uh, two-and-uh, three-and-uh, four-and-uh). (2) When you encounter 16th-note rhythms, be aware that each "beat" can be evenly divided by six 16th notes or nine 16th-note triplets. For more examples of Guy's machine-gun-like approach, listen to "First Time I Met the Blues" (*The Very Best of Buddy Guy*), "My Time After Awhile" (*The Complete Chess Studio Recordings*), and "Damn Right, I've Got the Blues" (*Damn Right, I've Got the Blues*).

Guy seems to be able to squeeze more notes out of one small area of the neck than most players can out of the entire fretboard. One secret to his success is his liberal use of bending maneuvers. **Fig. 2** offers an example of this approach, in the compact "Albert King" box—a V-shaped, minor-pentatonic

COURTESY EVERETT COLLECTION

pattern located on the top three strings. The initial quarter-step bend pushes the root (G) slightly sharp (a Buddy Guy trademark), while the subsequent half-step bend nudges the B♭ to a B (the 3rd of the G7 chord). Bend the double stops at the 8th fret with a 3rd-finger barre, keeping the two strings parallel. Warning: Don't try this last move with heavy strings! It might be a good idea to slap on a set of .008s or .009s to condition your hand for Guy's bends.

Fig. 3 features another challenging string-bending workout. The difficulty here lies more in getting accurate pitches than in mustering finger strength. Bending the hell out of a 10th-fret D provides tension galore over the D7 chord (the IV chord in an A blues progression). Notice that the bends ascend and descend in quarter-step increments. This example is quite a lesson in ear training; listen to it on the CD before you attempt it on your own.

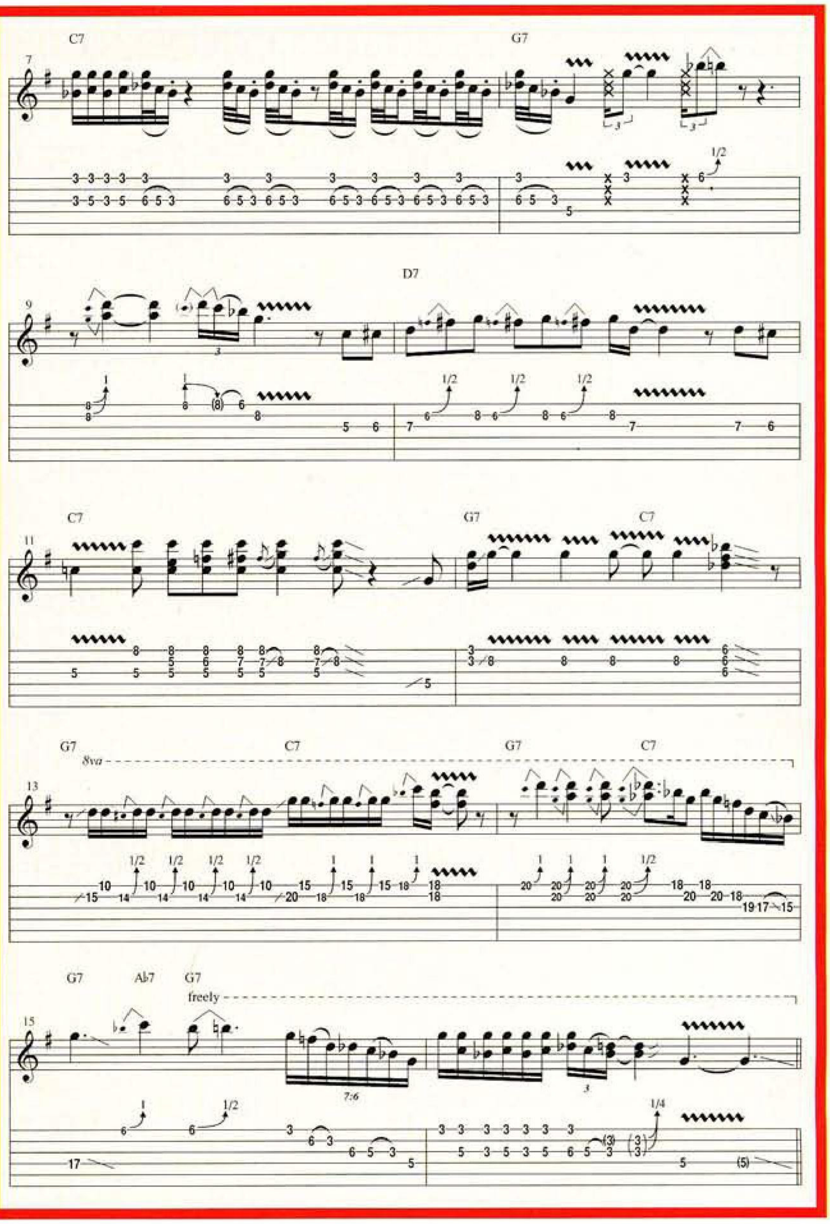
The next two figures are examples of Guy's patented organ-style licks. **Fig. 4A** is a double-stop figure centered on a 1st-string C and involving notes from the C blues scale (C–E♭–F–G♭–G–B♭) on the 4th and 3rd strings. Use your flatpick for the 4th- and 3rd-string notes, and your middle or ring finger to pick the 1st string. **Fig. 4B** is a triple-stop example based on an octave figure, with an ascending line on the 2nd string. This one requires precise fret-hand fingering (notated below the TAB staff). Again, use hybrid picking: sound the 3rd-string C with your pick, and the 2nd- and 1st-string notes with your middle and ring fingers, respectively. Check out "Leave My Girl Alone" (*The Complete Chess Studio Recordings*) for a heaping helping of organ-style licks.

THE SOLO

The solo [**Fig. 5**] is over a slow blues in the key of G. Based on I7–IV7–V7 (G7–C7–D7) changes in measures 2–11, the progression shifts to a I–IV (G7–C7) tag in bars 12–14, then goes out on a standard I–♭II–I (G7–A♭7–G7) closer. To approximate Guy's stabbing tone, accentuate the treble and midrange settings on your amp, and dial in a bit of overdrive. If you're using a Stratocaster-style guitar, try the bridge or bridge/middle pickup selection; if you've got humbuckers, use the bridge pickup.

The solo opens with a one-bar intro similar to Guy's opening phrases in "Leave My Girl Alone." Comprising a series of perfect 4ths and minor 3rds (harmonized from G major [G–A–B–D–E] and G minor pentatonic [G–B♭–C–D–F]) voiced on the top two strings, the phrase slips down the neck, culminating in a sustained G in measure 2. This is where the band comes in and the progression begins. Measure 3 kicks off with a rake across the top three strings at the 3rd fret; a pull-off; and a stinging half-step bend. Keep in mind that throughout the solo you should attack the strings with vigor. Guy plays so aggressively

FIG 5 CONT.



that he hits not only the note he's fretting but the surrounding (muted) strings as well.

The sporadic phrasing (sandwiched with long periods of rest) of measures 2–4 sets the stage for the energetic pentatonic blast of measure 5. (One can almost picture a young Jimmy Page, ear to the phonograph speaker, painstakingly picking out blazing passages such as these.) Keep your 1st finger planted across the 1st and 2nd strings throughout this burning lick.

Measures 6–7 host a long set of organ-style licks. The steadily escalating rhythms are tricky, and may require you to listen closely to the example on the CD for help. Don't be afraid to let the time float a little bit—depending on his mood, Guy sometimes chooses to play behind or ahead of the beat.

The quirky phrase in measure 8 demonstrates Guy's playful nature, while the brutal double-stop bend in measure 9 almost screams "Don't mess with me!" The subsequent chromatic passages over the V and IV chords provide a lesson in Guy-style chord-tone marking: the lines hit the chord's root on the downbeat of each measure. Repetition and pure energy are the key factors in measures 12–14. Use an aggressive fret-hand vibrato on the G notes in measure 12, but take care not to hurt yourself on those double-stop bends in measure 14. Measure 15 brings the I–♭II–I closing cadence, where a pair of bends—first a whole step, then a half—nail the 3rds of both the A♭7 (C) and G7 (B) chords. A free-time goodbye phrase slips down the G blues scale (G–B♭–C–D♭–D–F) and ends on one final organ-style lick.

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Piano, Man

DAVID WARNER ELLIS/RETNA

Hip Keyboard Chords Arranged for Guitar

By Dale Turner

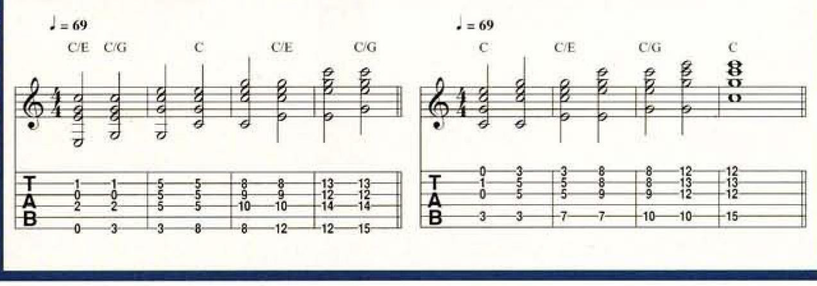
Most serious six-stringers will at some point or another find themselves arranging piano parts for guitar. Indeed, plenty of piano-driven pop and rock classics just beg to be played on a six-string: John Lennon's "Imagine," the Beatles' "Hey Jude," the Eagles' "Desperado," the Allman Brothers' "Ramblin' Man," and even Van Halen's "Jump" all work nicely on guitar. Conversely, many guitar parts are themselves piano-like, such as the riffs in Aerosmith's "Dream On" and No Doubt's "Don't Speak." In any case, to replicate a pianist's moves, you'll need a thorough grounding in triads, 7th chords, and inversions, and an understanding of how they're voiced on the piano. Luckily for you, a lot of this can be accomplished by revamping familiar shapes, which is where this lesson comes in.

Triads

A pianist often plays bass notes with his left hand and triads with his right. To approximate this on guitar, it's best to pare down regular five- and six-string chords to four-note voicings like those shown in **Figs. 1A–B**: a C chord (C–E–G) and its inversions (C/E and C/G), with notes omitted on the 5th and 4th strings, respectively. Such shapes widen the gap between the

TRACKS 7–16 ON THE CD • ALL EXAMPLES ON VIDEO

FIGS 1 A–B



low-register chord tones and the triad shapes on strings 2–4 (Fig. 1A) and 1–3 (Fig. 1B). Play these voicings fingerstyle; this will not only make for more realistic piano sounds but also eliminate the need to mute the omitted strings with your fret hand.

Figs. 2A–B depict root-position and inverted fingerings for Am (A–C–E), again with bass notes traveling up the 6th and 5th strings. This produces chords like Am/C (an Am triad with the ♭3rd, C, in the bass) and Am/E (Am with the 5th, E, in the bass).

So far, we've tried only *close-voiced* triads—meaning the notes are spaced as tightly as possible—with no duplication of tones. **Figs. 3A–B** and **Figs. 4A–B** present a different take on three-note chords: in each voicing, the second-lowest note is doubled at the octave by the highest note. While some of these chords require a large fret-hand stretch, the 1st-inversion voicings (those with the 3rd in the bass, like C/E and Am/C) are easy to play and extremely common on guitar.

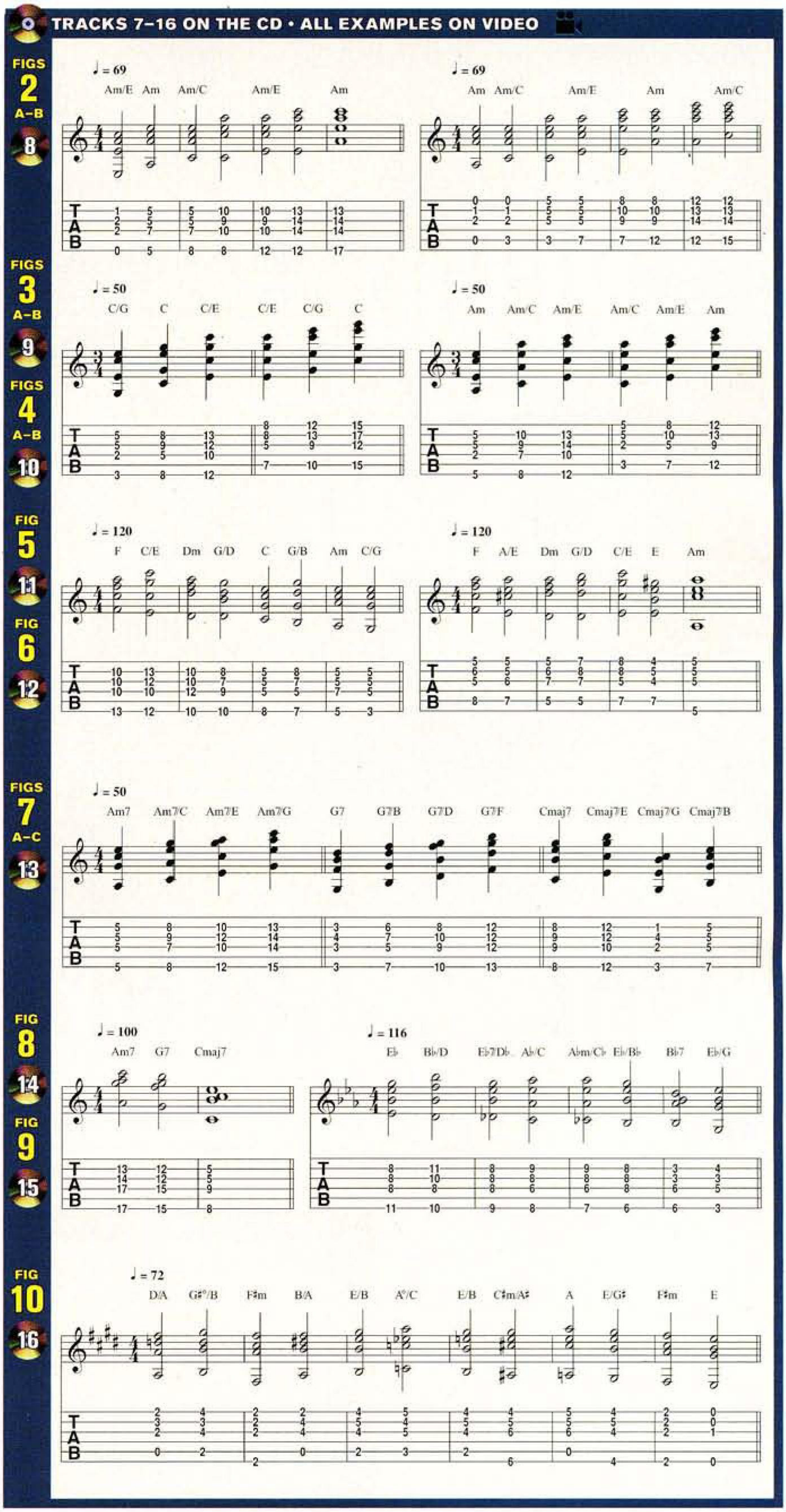
Fig. 5 drops various chord forms into an F–C–Dm–G–C–G–Am–C progression; inversions (C/E, G/D, G/B, and C/G) are used to create a stepwise bass line that descends the C major scale (C–D–E–F–G–A–B) from the note F. (Note that Fig. 3A's C/E shape in bar 1 is transposed to create G/B in bar 3.) **Fig. 6** follows suit with an F–A–Dm–G–C–E–Am variation on this progression, placed on a higher string set.

Seventh Chords

R&B, blues, and jazz pianists use lots of 7th chords, like those arranged for guitar in **Figs. 7A–C**. These voicings are known as "drop 3." For instance, a regular, root-position Am7 chord is spelled A–C–E–G. When the third voice from the top, C, is dropped an octave, the resulting, drop-3 configuration is C–A–E–G (Am7/C). Fig. 7A features inversions of Am7 with drop-3 spacing. Figs. 7B–C do this with G7 and Cmaj7 chords.

In **Fig. 8**, Am7, G7, and Cmaj7 chords have been rearranged for tighter spacing between the notes on strings 2–3; each chord's 7th and root are positioned a 2nd apart. Though these clusters are easy to play on piano, they require a decent fret-hand stretch on guitar. **Fig. 9** then puts the chords to work (G7 is transposed to B♭7)—along with our other 7th chords (Fig. 7B's G7/F is transposed to E♭7/D♭) and triads—in a progression similar to Queen's piano-based gem "Killer Queen."

Beyond Queen, countless pop and rock acts—both classic and contemporary—are known for their piano-centric sound. Get one of those piano-vocal-guitar books (Elton John, Billy Joel, Carole King, Bruce Hornsby, Tori Amos, Fiona Apple, Norah Jones, Ben Folds, or Rufus Wainwright) and, rather than using the suggested barre chords, plug in this lesson's voicings. To that end, we'll wrap this lesson up with **Fig. 10**, which contains piano voicings similar to those in the Beach Boys' hit "God Only Knows," one of this writer's all-time favorite songs.



DREAM COME TRUE

In 1986, three Long Island natives dropped out of Berklee to start making music with quirky rhythms, epic arrangements, and impossibly fast riffs—in other words, music with very little mass appeal. But 20 years later, Dream Theater have scored a loyal global following and are going stronger than ever. JOHN PETRUCCI reflects on the band's improbable ascent.

BY MICHAEL MUELLER

PHOTOGRAPHY BY JUSTIN BORUCKI

"I think I'm probably playing it too fast," says John Petrucci while filming our video lesson on his "Under a Glass Moon" solo (see CD-ROM). "That take was pretty good, but by no means was it perfect." And so it goes, for nearly 20 minutes, as take after take zips by, any one of which would thrill a mere mortal. But the words "good enough" apparently aren't part of the Dream Theater guitarist's vocabulary. (In fact, Petrucci is so concerned about his performance, he calls back later that day, apologizing for taking so long, and even offering to redo it, at Avatar Studios, to "get it right.")

If you've listened to any Dream Theater album (or to his side-project recordings with Liquid Tension Experiment, or to his solo album *Suspended Animation*), it should come as little surprise that Petrucci is a perfectionist—he's had to be in order to execute the complex, challenging material that's come to define his style. He also has the discipline of a drill sergeant. That this lesson is taking place at all is a testimony to his grit; about one week ago, Petrucci, an avid weightlifter, sustained an injury to his left wrist during a workout, prompting him to put down the guitar and put on a brace. Conflicted about the situation, Petrucci asked his wife what he should do about today's lesson. "Cancel!" she said. "This is your career we're talking about!"

And what a career it's been. This August, to commemorate the band's 20th anniversary, Dream Theater released the three-CD set (also a double DVD) *Score*, which was recorded live at New York's Radio City Music Hall on April 1, 2006. One particular extra on the DVD should be of special interest to Dream Theater fans: a mini-documentary that kicks off with founding members Petrucci, bassist John Myung, and drummer Mike Portnoy going back to their alma mater, Boston's Berklee College of Music, where they formed Dream Theater.

"Walking into Berklee, you think you're great because you can play an Yngwie solo," Petrucci recalls, "but you get there and it's all jazz theory and harmony, and there are all these cats who can read, and who can play through a fake book—it's a real slap in the face." Still, the toughest challenge the three friends came up against wasn't learning how to arrange for horns; it was finding enough time to study and, at the same time, pursue a career as a band. After only one year, Petrucci, Myung, and Portnoy left Berklee. Says Petrucci, "We didn't even get to declare our major!"

Apart from this brief brush with formal guitar education, Petrucci learned to play mostly by ear, either by moving the record player stylus back and forth or by slowing down tapes of songs he'd recorded off the *King Biscuit Flower Hour*. Soon he discovered his innate curiosity for more complex music. "I can remember, like it was yesterday, hearing the tapping part in 'Eruption' and thinking, How can that be a guitar?" he says. "It was that kind of mystery that drew me to guitar. And the better I got, the more I wanted to learn, and be stimulated, and be challenged. So I got into more interesting, more progressive music."

JOHN PETRUCCI

Petrucci started devouring the music of prog icons like Rush and Yes, fusion luminaries Al Di Meola and Allan Holdsworth, and heavy yet musically interesting bands like Iron Maiden. But his biggest discovery was Dixie Dregs guitarist Steve Morse. "Not only did I think he was the most amazing guitar player—the *man*—but I was really into his music," says Petrucci. "And every time I see him live, it seems he's gotten better. I love his attitude about practicing and improving, and he's so humble about it all. He's still my hero."

Today, some two decades later, as evidenced by the opening scenes of the *Score* DVD, thousands of fans across the globe are heaping similar kinds of accolades on the man sitting across

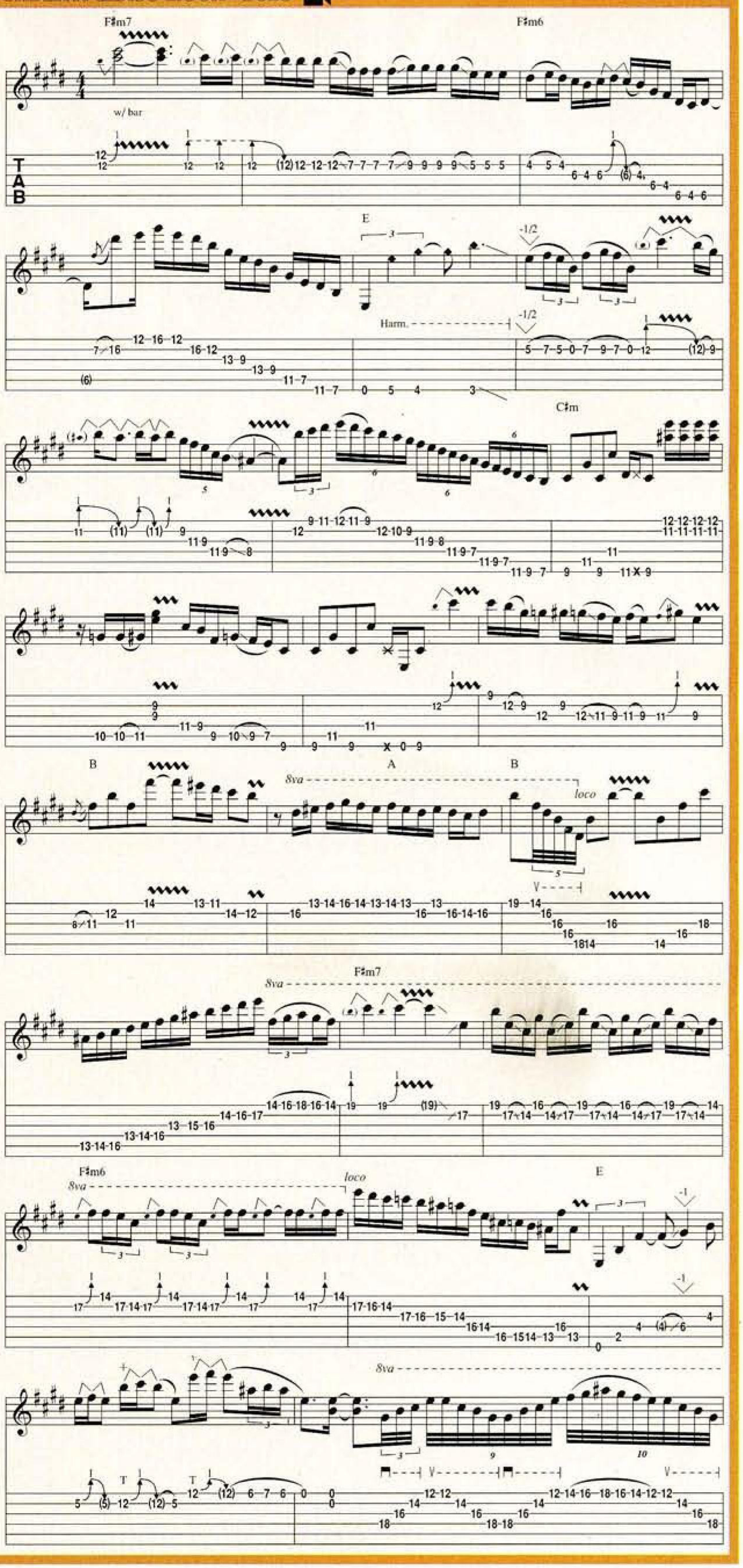
from me. On the day that he and his mates are to begin writing the band's 10th studio album, Petrucci discusses not only Dream Theater's progression as a band but the progression of his own playing as well.

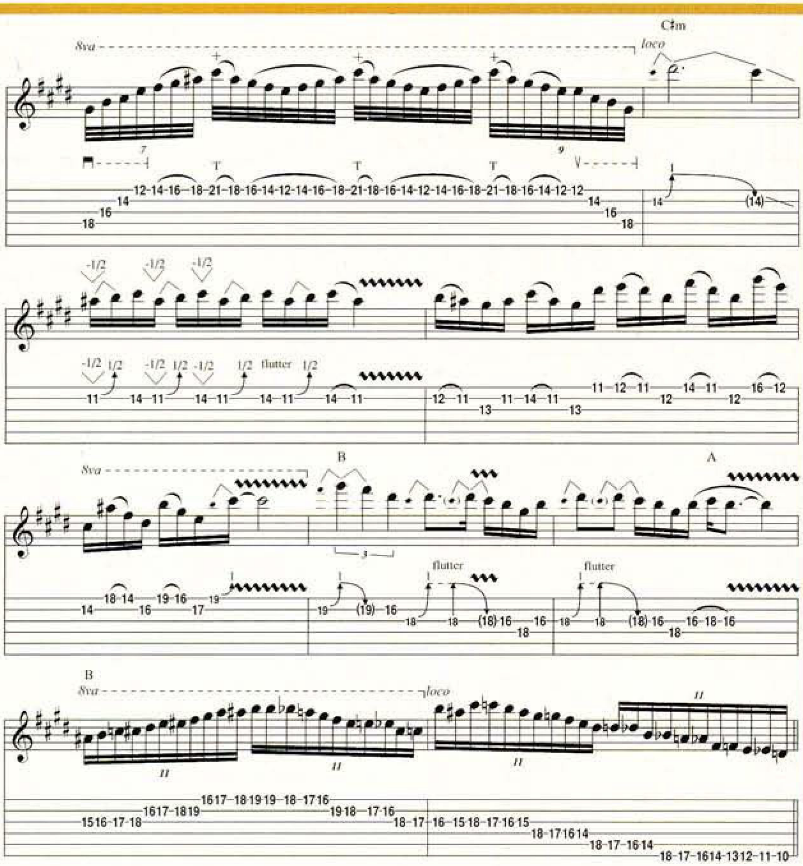
You've continued to improve as a guitarist with each record. There was an especially noticeable difference in your technique from your first album to your second, *Images and Words*. Yeah. After we did *Images and Words*, I remember someone making a comment to me, like, What did you do, take steroids or something? And I didn't know what he meant, but he pointed out that he noticed a major technical improvement. I think it's just my nature to want to get better.

Your tone changed quite a bit, too. When we did *When Dream and Day Unite* [1989], I had a B.C. Rich, and that's also when I started my relationship with Ibanez. And I think I was using Randall solid-state heads back then, but I don't remember for sure; it's pretty sad. There was a huge amount of development between those two records. One factor was learning how to record properly, and how to get a good guitar sound, and I think that's carried through as the albums have progressed.

***Images and Words* came out in 1992 and was your biggest-selling album. What makes**

"UNDER A GLASS MOON" SOLO





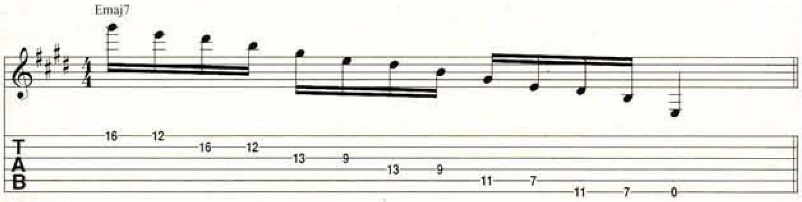
ALL EXAMPLES ON VIDEO

YOU CAN'T HANDLE THE TROOCH!

Last month, we ranked John Petrucci's solo in "Under a Glass Moon," from Dream Theater's breakout album *Images and Words*, as #58 in our 101 Greatest Guitar Solos of All Time feature. This month, we printed it in full (see above); now Petrucci himself shows you the essential techniques you'll need to master this timeless solo.

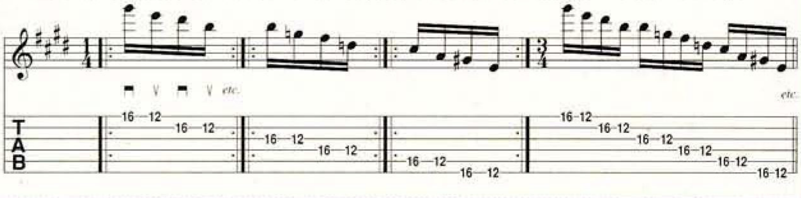
FIG 1

The first lick we're going to work on is the descending Emaj7 arpeggio in **Fig. 1**. It's a two-string arpeggio that goes down in three octaves and ends on the low, open E.



FIGS 2 A–D

The first thing to work on is the two-note-per-string pattern, which is a down-up picking pattern on each string, and get a loop going [**Fig. 2A**]. This arpeggio extends across all six strings, so you'll want to be able to play it across sets of two (E–B, G–D, and A–E). To begin, stay in the same position and practice that two-note-per-string pattern on the G and D strings [**Fig. 2B**], and then on the A and E strings [**Fig. 2C**]. Then try to connect them all [**Fig. 2D**] and try it all across the fretboard, to work on that stretch.



it special to you? For one, it was our first record with James [LaBrie]; we felt like we'd finally found the right vocalist. And coming off the first record, we thought we had a career going, but it just stopped, leaving us to wonder if we'd ever be able to do this again. We had written such a wealth of material through that period, and having a singer and being in such a great studio [Bear Tracks], living with all the guys in upstate New York, and feeling like "Yeah, we can do this," made the whole experience just amazing.

The next album was *Awake*, which contains "Erotomania"–certainly a highlight among your guitar-playing fans. That song was originally written as a joke, almost. We said, let's put together some stupid riffs and see what happens. And that classical middle section was originally in "Pull Me Under," but it didn't work. So when we did this song, I finally had the perfect place for it. But that album was a little difficult. Our keyboardist, Kevin Moore, left while we were recording. He was a longtime childhood friend, so that was kind of traumatic.

Derek Sherinian was Kevin's replacement. But after two albums with him, you brought Jordan Rudess on board for *Scenes From a Memory*. Derek's a great keyboard player—I just played on his solo record—and we had a lot of fun while he was in the band. When Mike [Portnoy] and I did the Liquid Tension Experiment records with Jordan, there was some real magic in the studio. We were able to write fairly effortlessly, and we wanted that in Dream Theater.

Next came *Six Degrees of Inner Turbulence*. That was a double record, where one entire CD is one song. Writing in the style of the song "Six Degrees," because it's very orchestral, was a first for us.

Who spearheaded those arrangements? We all chipped in, but there was this thing we used to do with Jordan—who's a master musician—where I'd dictate a mood, like, OK, play a love melody, or play something that sounds like the end of a movie, or play something Disney, and he'd do it. So we had all these different riffs and musical ideas that we put together to make themes, and those themes run through the song.

That must make it easy when you come across writer's block. But that's the thing: there's never a roadblock. There are so many ideas, riffs, licks, constant notes flying back and forth. It's almost like you're in this giant Home Depot and you need the smallest part, and you find it.

Do you have that same chemistry with bassist John Myung? The thing that I love about John, and it's always been this way, is that he knows exactly the right thing to play. Dream Theater is about a certain musical concept, and John is the core of that concept. He might be sitting

there quietly listening to us go back and forth with notes, and then he'll drop the bomb with the best riff of the record.

***Train of Thought* may be your heaviest record, but it was also a super-shreddy album.** The record before that was *Six Degrees*, which was sparser guitarwise, so my attitude on *Train* was that I just wanted to rip. And I wanted to make a leap in technique, too. I was thinking about that "steroids" comment my friend made when I did *Images*, and I thought, I haven't heard anyone say that in a long time, so I'm gonna make people say that on this record. I really practiced more techniques, and newer techniques, and put all that into the record.

Over the years, what's been most challenging for you from a technical standpoint? Being in Dream Theater, one of the most challenging things has been having to double or harmonize lines written by a keyboard player. You find yourself having to do huge intervallic stretches or string skipping or other things that are unorthodox. The other thing—playing three-hour shows, with various guitars and 40-minute songs—is the stamina. Conditioning your hands to be able to play all that … it's like a marathon.

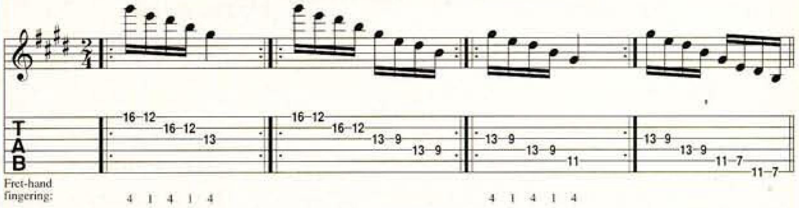
My hands hurt just watching the "Instrumedley" on *Live at Budokan*. I always say it's like being in the Olympics. You have to condition yourself, and prepare: stretch out, warm up, get into the right mental headspace. My kids are in gymnastics, and that song is like performing a gymnastic routine on the guitar.

Do you still practice jazz or sight-reading? I still practice a lot, but I don't really do that. What I've found over the years, and this is fairly typical of guitar players, is that playing classical pieces written for solo instruments—violin, piano, flute—on the guitar is one of my favorite things to do. You come up with different fingerings, different ways of looking at the music, different harmonies, different techniques—it just catapults your technique, especially if you use a metronome.

Your left-right hand synchronization is amazing. Playing with a metronome was a major, major breakthrough for me. I discovered that that's how you get your hands synchronized; you have to start slowly, have proper technique, and build up speed. Just like any classical musician would do to execute a piece perfectly. My little digital metronome goes with me everywhere, and that's how I still practice. There's no substitute.

Tell us a bit about your Music Man signature-model guitar. Sterling Ball and those guys make the best guitars in the world. It really is the ultimate guitar. And the amazing thing is that every single guitar they make is beautiful—their consistency of quality is unbelievable.

FIGS 3 A–D The next challenge is to shift from 12th to 9th to 7th positions, all very quickly. Key here is to focus on where your pinky will land with each shift. **Fig. 3A** and **Fig. 3C** isolate these shifts. Repeat each exercise until you can nail the note with your pinky. Then, complete each pattern, as in **Fig. 3B** and **Fig. 3D**. Once those moves are smooth, you can put it all together, as in Fig. 1.



FIGS 4 A–D The next part is a descending E major scale that ends on B. There are a couple of techniques involved: the first combines alternate picking and pull-offs [**Fig. 4A**]. Start with a downstroke on the B string, then an upstroke on the E string. Next, you'll connect it to the B string [**Fig. 4B**], picking all three notes, starting with an upstroke. The last part of this section is a straight run down the E major scale, starting on the G string. First, practice the section in **Fig. 4C**, and then the one in **Fig. 4D**. And the last step is to connect them all, to get the lick in **Fig. 5**.

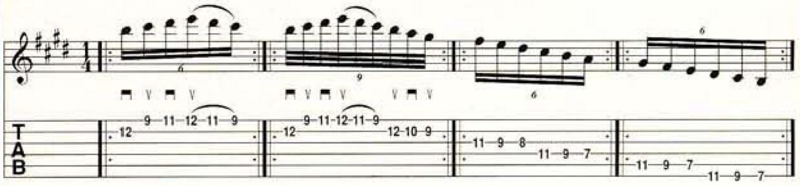
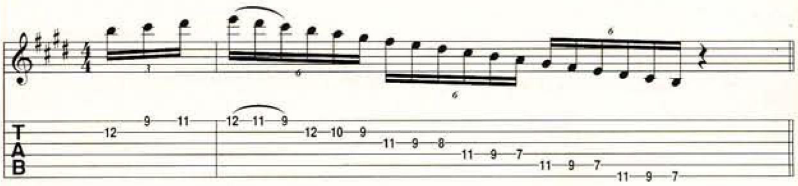
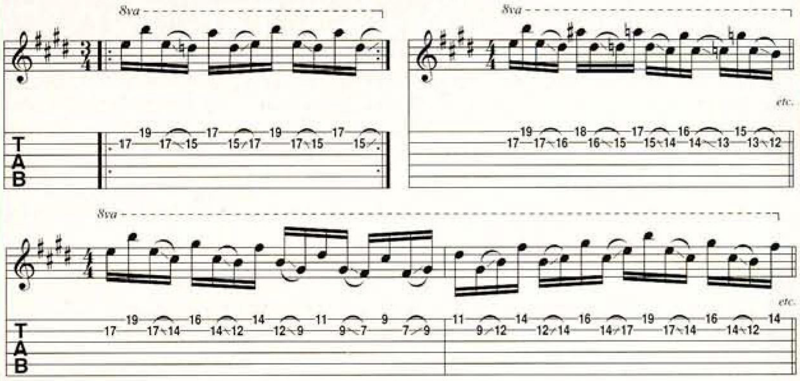


FIG 5



FIGS 6 A–C The next section of interest is the sliding 5ths lick on the B and E strings. To prepare for this lick, here are a few exercises. First, pick down on the B string, up on the E string, down on the B string again, and then slide it down a whole step. Play the pattern again, but this time slide it up a whole step [**Fig. 6A**]. You can also move the pattern chromatically [**Fig. 6B**], and then in key, staying diatonic [**Fig. 6C**].



FIGS 7 A–B **FIGS 8 A–B** The next—and most challenging—part to master is a sweep-hammer-on/pull-off-tapping combination in measures 23–24. The sweep involves quite a stretch, but we'll start with a simple major-7th arpeggio shape [**Fig. 7A**]. Sweep your pick in a big downstroke followed by a big upstroke, being sure to repeat the top note (F♯), and let only one string ring at a time. Once you're comfortable with that motion, stretch it out to the E6 arpeggio [**Fig. 7B**] found in the actual solo. Next come the hammer-ons and pull-offs, which involve all four of your fingers. Again, start with a chromatic pattern [**Fig. 8A**]. Then apply the stretch [**Fig. 8B**]. Then, try moving those patterns around the fretboard, to build up your strength and dexterity.

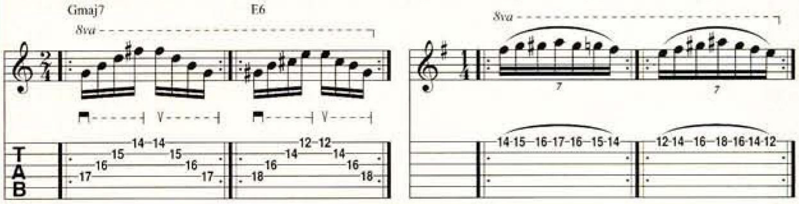
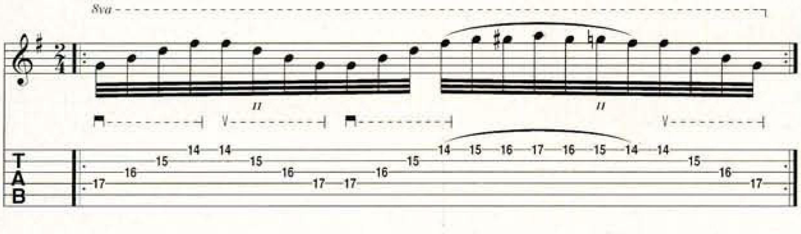


FIG 9

The next step, of course, is to connect the sweeps and the legato techniques, starting with a "non-stretch" major 7th exercise, like this [**Fig. 9**]. Then add a tapped note on top of the hammer-on/pull-off lick. So, without doing any stretching, it's basically an extension of the chromatic exercise in **Fig. 8A**, but with a 21st-fret tap (C♯) added onto it [**Fig. 10A**]. And eventually you'll work in the stretch [**Fig. 10B**], as in the actual solo. The final step is to pull it all together, starting with the non-stretch major 7th idea [**Fig. 11**]. Start slowly and work up to tempo, and then work on the stretch version as found in the solo.



FIGS 10 A–B

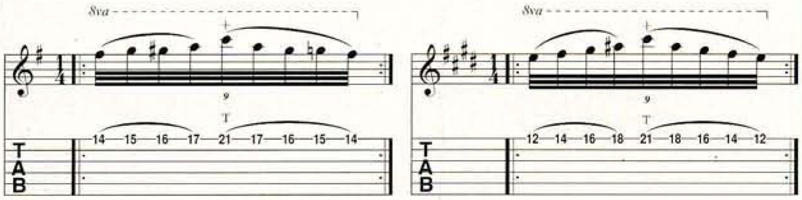
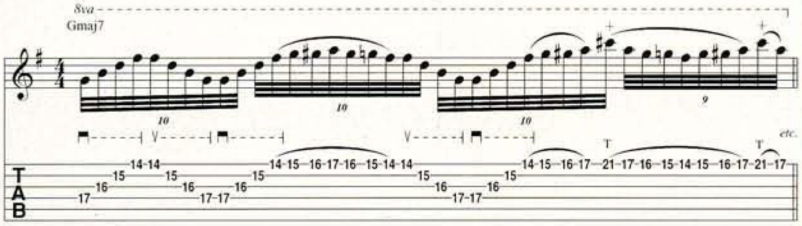
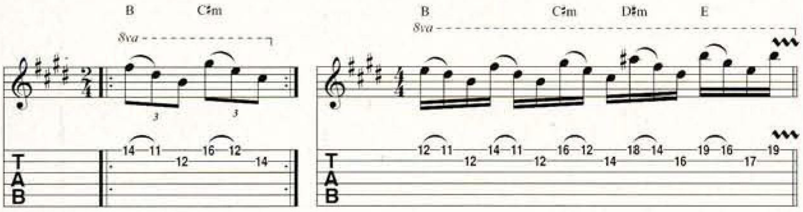


FIG 11



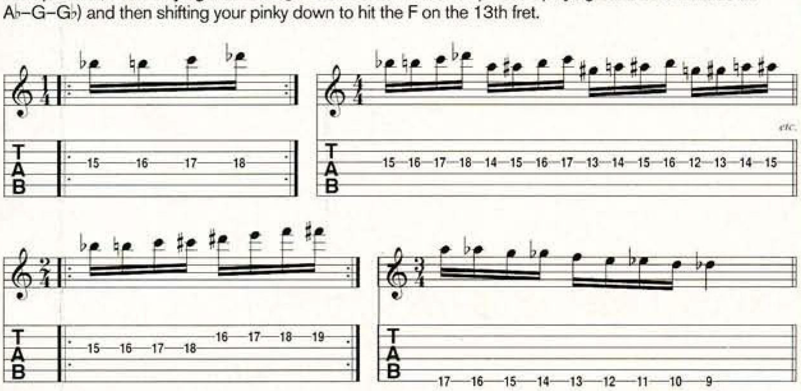
FIGS 12 A–B

Next, in measures 27–28, is a two-string arpeggio lick that involves some pull-offs. Although these shapes are simple, they ascend the neck, so you'll have to work on position shifts again. The first step is to shift back and forth between just two shapes; for example, start with the B major in 11th position and practice shifting back and forth between it and the C♯ minor shape in 12th position [**Fig. 12A**]. Next, try moving up to the D♯ minor, then the E major, and finally put them all together [**Fig. 12B**].



FIGS 13 A–D

The final lick is a four-notes-per-string, primarily chromatic one found in measures 31–32 of the solo. To start, simply play just four notes on one string, repeating the pattern and gradually building up your speed [**Fig. 13A**]. You can then move that four-note pattern up and down the same string [**Fig. 13B**]. Eventually, you'll need to move across the strings, so start by playing the pattern on just two strings [**Fig. 13C**]. The toughest position shift occurs on the low E string, where you have to move from 14th position down to 10th position, while staying in time [**Fig. 13D**]. For this shift, first practice playing the first four notes (A–A♭–G–G♭) and then shifting your pinky down to hit the F on the 13th fret.



It's got a new pickup in it. Yeah, we changed the bridge pickup. It's still a DiMarzio, but it's the D-Sonic, which gives me a little more thickness for the higher notes. The neck pickup is still the DiMarzio Air Norton, same as the original model. This guitar also has a piezo pickup. I've done some clean things where I blend the piezo sound with the clean tone, and it's really nice. But for the most part, when I do acoustic parts in the studio, I use a Taylor.

Are you still using Ernie Ball strings? Of course. The gauges depend on the guitar and the tuning, but the six-string set for standard tuning is .010–.046.

Which Boogies are you favoring these days? For this record, I brought in my Road King; my Mark IIC+, which is one of my favorite amps ever; a Lone Star; a Mark IV; and a Stiletto Ace. So I have a lot of options. The Road King has that heavy, rectifier sound; the Stiletto has EL-34s and is more of a British sound; and the Mark amps, especially the IIC+, are just classic, heavy crunch, and sweet. And the Lone Star is a beautiful amp for single-note and clean stuff.

Is your effects rack still huge? I don't record much with effects; that's mostly for touring. But the TC Electronic 2290 is a staple in my rig, as is the M3000. I can't leave home without those two things. I've also been getting into certain pedals; I have some Keeley-modified overdrives, like the Katana, which is great; the modified Tube Screamer; and the modified Boss pedals. I kinda swap them in and out.

While we're on the topic of gear, was that an Aria Pro II in your hands in the early footage on the *Score* DVD? Yeah! My friend had an identical one, but a different color, and we'd have these little duels, playing Boston solos.

So, 20 years … how does it feel? It's amazing. When we were young, John Myung and I used to lug our amps in shopping carts down the street just to be able to practice for a couple of hours after school. And not only are we still playing together, we've made a career of it. It's unbelievable. And then I think about what's happened during that time: we've all grown up together; our kids are all the same age. It's like we have our own Dream Theater society or community!

You up for another 20 years? As long as I can still play, absolutely!

INSTRUMENTAL VALUE

PAUL GILBERT, THE MAN WITH THE PAINTED-ON F-HOLES, HAS PLAYED AS MANY NOTES AS ANYONE OVER THE PAST TWO DECADES. AND YET HIS LATEST RELEASE, *Get Out of My Yard*, IS HIS FIRST ALL-INSTRUMENTAL AFFAIR. JUST WHAT MADE HIM DECIDE TO FINALLY SHUT UP AND PLAY HIS GUITAR? WEST COAST EDITOR *Dale Turner* FINDS OUT.

PHOTOGRAPHY BY *Neil Zlozower*

Twenty years ago, Racer X made their recording debut, *Street Lethal*, an album featuring the impossibly dexterous string-skipping and razor-sharp speed picking of guitarist Paul Gilbert. In a matter of months, the band's chopsy, often humorous performances made them a sensation in Los Angeles clubs; the exposure eventually led to Gilbert's pairing, in 1988, with former David Lee Roth bassist Billy Sheehan in Mr. Big. Over the next decade, the two balanced pop-rock songcraft with single-string feats of strength on songs like "Addicted to That Rush," "Green-Tinted Sixties Mind," and the #1 single "To Be With You."

PAUL GILBERT

Since leaving Mr. Big in 1998, Gilbert has waxed a handful of solo albums, but oddly, they've emphasized his vocals and roots-rock influences more than his guitar antics—even though he ranks right alongside Yngwie, Vai, and Satch in the shred pantheon. It's only now, with the exciting new *Get Out of My Yard* (Shrapnel), that he's released an entirely instrumental record.

Why did he wait so long? "I don't really like instrumental guitar music," Gilbert admits, "and I rarely listen to it. I liked 'Satch Boogie,' and the instrumentals Rush did, but players who gave up on being in bands to focus on guitar didn't interest me as a fan. I like my guitar players *with* singers: Eddie Van Halen *with* David Lee Roth, Randy Rhoads *with* Ozzy, Jimmy Page *with* Robert Plant. So when I became a solo artist, I wanted to be a singer, too—still have intense guitar, but in the context of a *band*.

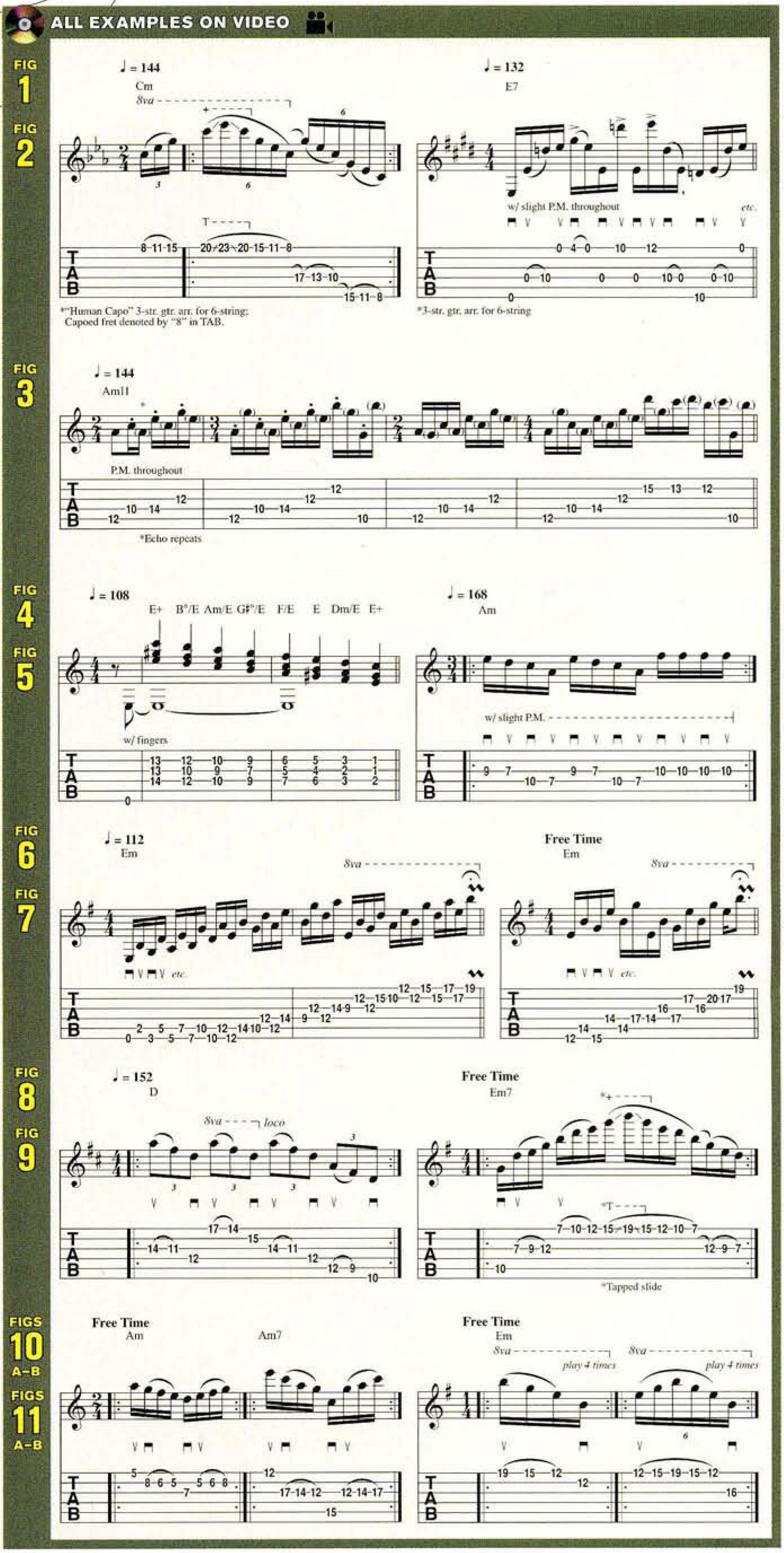
"At the same time," he continues, "because I *am* a guitar player, I have ideas that don't necessarily fit the format of 'vocal' music. So I figured that, before I condemn all instrumental guitar music, I should at least give it a try: see if I could make a record that not just guitar players but also regular rock fans would enjoy."

The album's title reflects Gilbert's musical mindset: "Guitar players tend to be territorial and competitive. So it's a bit of me wanting to claim my own piece of the art form—to yell at everybody else, in a tongue-in-cheek way, 'Get out of my yard! I'm doing it my way!'"

Gilbert wastes no time making this statement, opening *Get Out of My Yard* with a blistering unaccompanied guitar solo. While this particular track might scare off those with a low tolerance for notes, the album as a whole is firmly rooted in rock—from roots to progressive, punk to metal—due largely to Gilbert's writing process. "Sometimes I'd think of a band and fantasize about joining it," he says. "'Full Tank,' for instance, is almost like my audition song for the Black Crowes. I did the same thing with 'Hurry Up,' which is very influenced by Rush."

Thanks to a rare hole in Gilbert's schedule (he's recently married, and spends much of his time in Japan, where he serves as honorary dean of the country's *eight* Musicians Institute branches), *Guitar One* was able to rap with him about his new record, and even hit him up for a monster lesson. Read on for a feast of pick-melting, tendon-tearing moves, as well as some more nuanced approaches and even a few riff-writing concepts.

You've said that you made an all-instrumental CD because you wanted to unveil "kick-ass guitar licks no one has heard yet." Can you walk us through some? I could demonstrate "Get Out of My Yard," using my friend Mike [Elsner] as the human capo. I've got three E strings [*tuned in octaves, on the lower neck of his Ibanez custom doubleneck—Ed.*] and a capo at the 8th fret, and I start with a C minor arpeggio with a tapped slide on top [**Fig. 1**]. I kick in a



delay after that, to loop it, and then I go into the moving-capo part. I also used the three-E-string idea for "Three Es for Edward," which has a lot of open-string licks [Fig. 2]. Arpeggios are easy with this tuning, but chords get pretty tough!

There's also a ton of new stuff in "The Echo Song" [Fig. 3]. The whole secret is the dotted-eighth-note setting on the delay, which I got from Pat Travers and Pat Thrall. I'm only playing 8th notes, but when you hit the delay everything gets twice as fast.

That's a cool effect. How about a few more never-before-heard licks? Another new thing I did was build chords out of the harmon-

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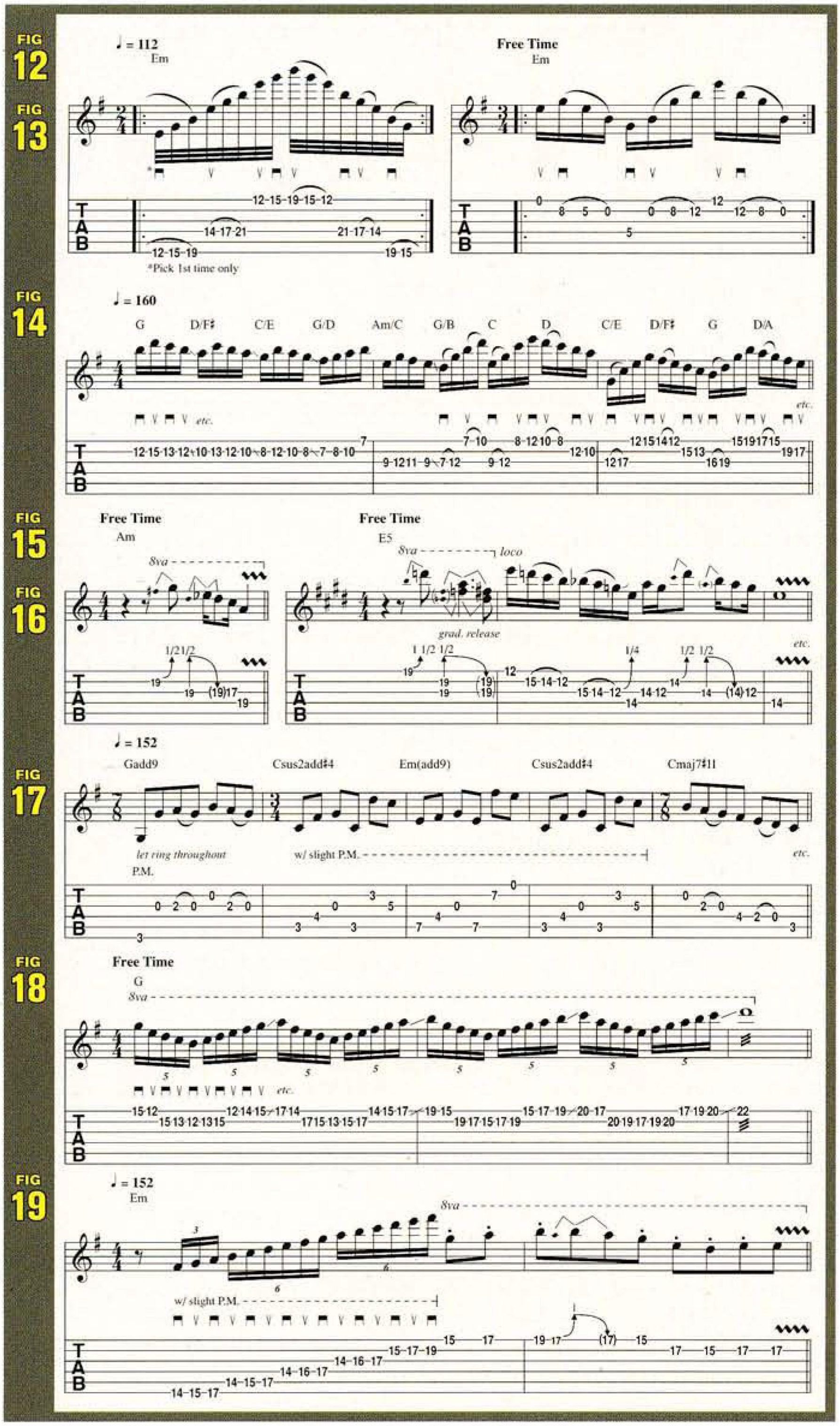

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Marshall

AROUND THE WORLD *with six strings*

From Spain to Cuba, from Mali to India, guitarists are putting new wrinkles on an old instrument. BOB KEELAGHAN went globe-hopping to get the full story.

The guitar is the universal instrument. You can find it on every continent except for Antarctica. And whenever it merges with a new culture, a new style of playing it develops.

Why should you care? Well, do names like Jimmy Page, George Harrison, Ry Cooder, Taj Mahal, and John McLaughlin mean anything to you? They all picked up on music from far-off locations, adapted it to their own, and now are regarded as musical geniuses.

Fact is, other cultures do things differently, which means they probably play the guitar differently, too. And examining what they do gives a fresh perspective on the instrument: it leads to new stylistic fusions and broadens the technical vocabulary. Now that's progress. In turn, examining the historical background of those disparate international guitar styles makes for a very weird, and very interesting, story.

We start off in medieval Spain, where Gypsies, Jews, and Moors bring their exotic scales and frenetic rhythms to a highly receptive guitar-playing Spanish populace. Over the centuries and into modern times, these influences evolve into a guitar style set for stun, with wickedly intricate right-hand rhythms. Then players like Ramon Montoya merge it with classical technique; notes are flying so fast that it's hard to believe one man, with only six strings, could pull off such a feat. People call it "flamenco," and Paco Peña perfects it in the latter half of the 20th century.

As the musical ingredients in the flamenco cauldron begin to bubble, imperialism and colonization add new flavors to the broth. The Spanish travel to the New World, and their culture diffuses. In Cuba, European melodies and chord progressions mingle with African rhythms. The guitar mutates into something called a *tres*, spawning a style heavy on suave, offbeat phrasing. In the '60s, Manuel Galbán electrifies it and melds it with the surf guitar sound.

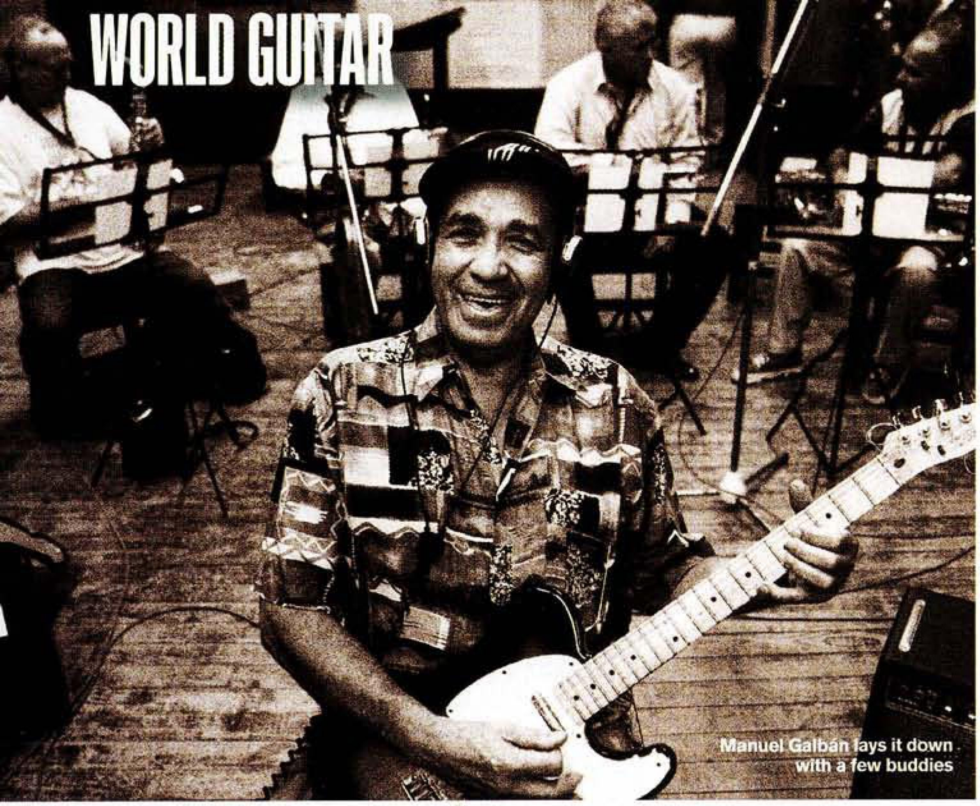
It gets stranger.

Would you believe a Hawaiian lap-steel player's visit to India in the 1930s later inspired Indian Classical musicians to build 24-string guitars and meld the sounds of the sitar and slide guitar? All true. Vishwa Mohan Bhatt and Debashish Bhattacharya now play raga scales on the acoustic lap steel, at nearly unchartable speeds. Turns out that Jerry Douglas isn't the upper limit, after all.

And when the guitar was imported to Africa, it turned the western nation of Mali into a foundry of unique musical styles. Ali Farka Toure, Djelimady Tounkara, Habib Koite, and Amadou Bagayoko are just a few of the many killer guitarists who hail from Mali; some dazzle with speed, others hypnotize with droning pentatonic hooks, but all of them play with enviable finesse.

What makes these international pickers tick? To find out, *Guitar One* spoke to four of them, each one an outstanding representative of a different country's musical tradition. Get ready to start wrapping your fingers around some new concepts.

India's V.M. Bhatt, with self-designed mohan veena



Manuel Galbán lays it down with a few buddies

CUBA

Manuel Galbán

Timing Is Everything

You know that big-reverb, Latin-flavored electric guitar sound that you expect to hear in both cool bachelor pads and spaghetti Westerns? Well, Manuel Galbán practically invented it back in the 1960s, with Cuban doo-wop group Los Zafiros, a forgotten gem of Fidel's island rediscovered by producer Nick Gold in the late '90s. Check out the compilation *Bossa Cubana* (Nonesuch): the bouncy arpeggios and smart, short leads are more refined than the work of any surf band from the same era.

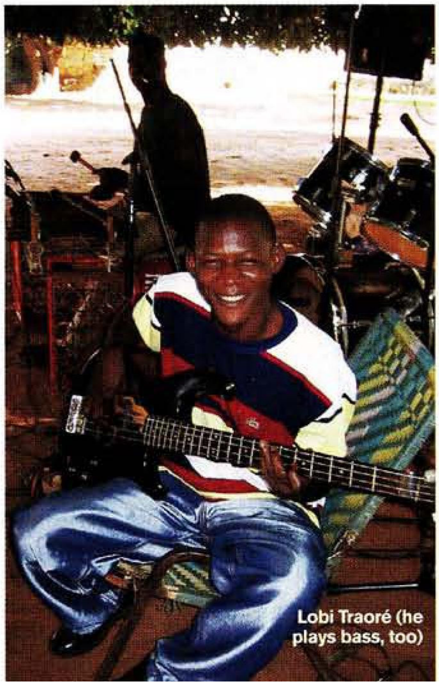
"Guitar was the only accompanying instrument [in the band]," says Galbán through an interpreter. "I tried to make the parts as complete as possible, working simultaneously on bass strings and melody ones. This is the reason everyone knows Los Zafiros as four voices and one guitar. In the '60s we usually used spring reverb units because you can create a more natural effect with them. Actually, a lot of digital effects now are still influenced by the sounds from those years."

In addition to a Hopf archtop and a Fender Telecaster, Galbán also plays tres, the Cuban acoustic guitar (see "Tools of Transcendence" sidebar). While traditional tres playing is characterized by romantic melodies and off-kilter, African-influenced rhythms, his personal style is also informed by the piano, an important instrument in Cuba: "I've been influenced by pianists like Pedro Justiz and Lilí Martínez, and as I'm a pianist as well. I use the same technique to adapt piano *tumbaos* [rhythms] and translate them to the guitar."

Ry Cooder revived Galbán's career by hiring him for the 1996 *Buena Vista Social Club* sessions, with elderly heartthrob crooner Ibrahim Ferrer. He also cut a CD of dreamy guitar duets with Galbán, *Mambo Sinuendo* (Nonesuch)—although Cooder apparently had trouble adapting to the Cuban way of playing around the beat, and hesitating ever so slightly.

"Basically, for foreign people it's difficult to understand the *síncopa* [syncopation] that is fundamental in our music," Galbán says. "Even for Ry Cooder it was a bit difficult, but with his experience he quickly understood the essence of Cuban music."

Yep, it's all in the timing.



Lobi Traoré (he plays bass, too)

MALI

Lobi Traoré

The Legacy Continues

In his own country and abroad, Ali Farka Toure was regarded as *the* African guitarist, partly because he got ringing endorsements in the form of appearances from Ry Cooder (yes, him again) and Taj Mahal on his albums *Talking Timbuktu* and *The Source* (both on Hannibal/World Circuit). He passed away from bone cancer this March, at age 66; his final disc, *Savane*, released posthumously by Nonesuch, may just be his masterpiece. Toure's style, with its hypnotically repetitive riffs and few chord changes, resembled both John Lee Hooker's hypno-boogie and the hill-country blues of Mississippi. But to actually call it blues—which many a critic has done—is wrong, because Toure's music grew out of the traditions of Mali's northern desert. For example, there was a distinct Arabic flavor in his fluid pull-offs and subtle, microtone bends.

Mali is a hotbed of guitar heroes. So who, then, will take over as the country's leading axeman? Our bet to inherit the title is Lobi Traoré, a friend of Ali Farka Toure's. He's featured on the top-notch compilation *In Griot Time* and on Blur frontman Damon Albarn's African dub collaboration *Mali Music*. His own recent self-titled CD (Astralwerks) has the same bluesy qualities as Farka Toure's music, but Traoré's band is driven by frenzied African drumming that pushes his snaky electric leads into rock territory. At times his modal runs, played in conjunction with equally busy countermelodies from the balaphon (an African xylophone) and the drummers' polyrhythms, sound like *Discipline*-era King Crimson, albeit more soulful.

What's unique about Traoré is his use of effects, such as distortion and talk box; generally, African electric players strive for a clean tone. His wilder style has garnered comparisons to Hendrix.

"I'm not surprised if North Americans compare my music to jazz or blues," Traoré says. "Ali Farka and I are striving to make our centuries-old musical patrimony survive. It's not inconceivable that jazz and blues have the same roots as our music, because they were played by former slaves who imported our culture to the American continent. The word 'blues' may correspond to *komo foli* in Bambara, or *holey horey* in Sonrai—I haven't done research to find the equivalent names of jazz in my Bambara language."

The music may be centuries old, but the guitar is a relatively recent arrival in Mali. All the same, it's been adopted wholeheartedly by that country's musicians. Bluesman Corey Harris, an expert on the music of Mali, says that "guitar is the only modern instrument you'll see in a traditional gathering. You have all these other instruments—the kora, the ngoni, the balaphone—and the guitar really seems to me to be speaking in their language. All the string instruments can sound like each other when the right people are playing them."

GALBAN: CHRISTINA JASPARS

PLAYERS *of* DISTINCTION

Here are a few more international guitarists that it would do you a world of good to hear

Paco de Lucía

This great Paco—the other being Peña—changed the nature of improvising in flamenco by venturing outside of rigid traditional forms. A classic example is his live collaboration with Al Di Meola and John McLaughlin, *Friday Night in San Francisco*, one of the greatest guitar albums of all time. On it, De Lucía pushes the other two like a tugboat on fast-forward with his blistering scalar lines: all fingers, no pick. Also check out 2004's *Cositas Buenas* (Blue Thumb).

Eliades Ochoa

He should have won an Oscar for his role as the cowboy tres-slinger in *Buena Vista Social Club*. Oh, right, he wasn't acting. Most tres players aim for tight, well-composed solos that pluck melodies out of the romantic Spanish tradition; Cuba's Ochoa is one of the best at this, as you can hear on his 1999 disc *Sublime Illusion* (Higher Octave), or any of his other solo albums. He is currently unable to play in the United States because of political sanctions.

Debashish Bhattacharya

Derek Trucks is a fan. You ought to be, too. He doesn't just have one guitar design; he has three, which he refers to as the "trinity of guitars." The chaturangui has 24 strings and a hollow neck; the gandharvi has 14 strings; the anandi has only four strings and is referred to as his "slide ukulele." Bhattacharya has recorded a number of Indian Classical albums, plus the disc *Mahima* (Riverboat), a highly recommended collaboration with American slide guitarist Bob Brozman.

Amadou Bagayoko

For more than a decade this blind Malian picker has played in a duo with his wife, Mariam Doumbia, and his bluesy electric leads have turned heads at festivals like Coachella and Bonnaroo. Check out Amadou & Mariam's latest disc, *Dimanche à Bamako* (Nonesuch), for some glorious worldbeat sounds. And if you want to dig deeper into Mali's guitar styles, an excellent primer is Banning Eyre's compilation *In Griot Time* (Stern's Africa).

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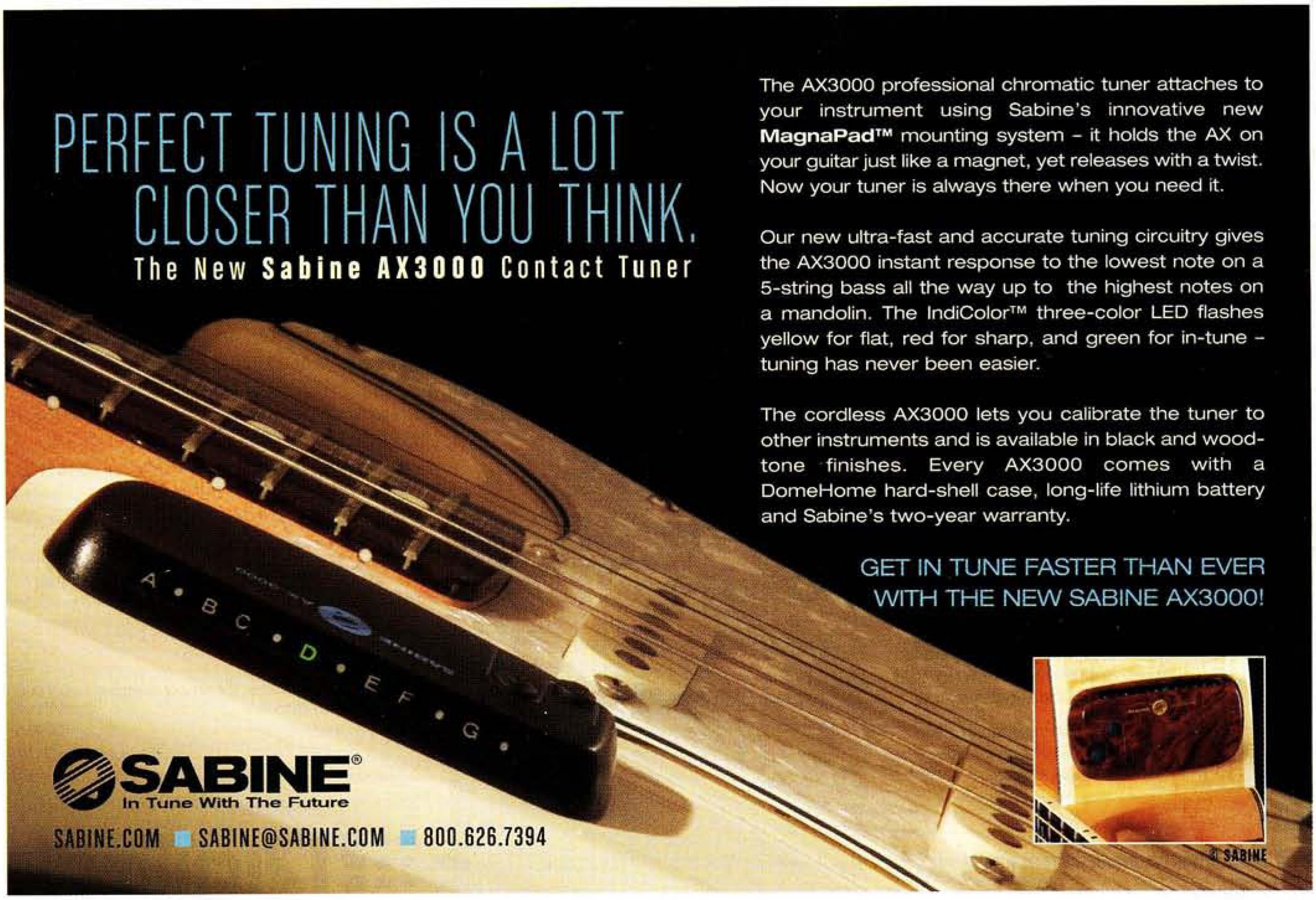


MILLER'S Tale

He's been called the *"Space Cowboy,"* the *"Gangster of Love,"* and even *"Maurice."* One thing he's never been called, however, is "guitar hero." Until now.

By Bob Gulla Photography by Lynn Goldsmith

It's not often you read about Steve Miller in guitar magazines. To most, he's simply a pop-rock hitmaker, the guy who *hoo-hoo*ed his way to the bank with songs like "Take the Money and Run," "Abracadabra," and "Fly Like an Eagle." But beyond all the hits, beyond the obscene amount of FM-radio airplay, beyond the classic-rock superstardom, Steve Miller is at his core a boss blues guitarist—the kind of guy you *should* read about in these pages.

Of course, at this point, some five decades into a career in which he's sold 24 million albums, Miller seems totally OK with what he's got—even if, oddly, he's never even been *nominated* for induction into the Rock and Roll of Fame.

"There's a perception out there that because I had pop hits I'm not a serious artist," says Miller, now 61, in a rare interview. "It's strange. By the end of the '70s people were calling my work unmitigated slop, by the end of the '80s I had become an important artist, and by the '90s I was the guy who'd never go away! Now, I'm a living legend!"

Here's what happened. In the '70s Miller caught a break. He had just begun toying with the idea of writing accessible rock music when FM radio surged to prominence. With its album-oriented approach, FM wrested control of the airwaves from the comparatively unhip AM frequency, and Miller—along with rock heavyweights like Peter Frampton, Kiss, and Aerosmith—all of a sudden began selling records by the boatload to hungry, tuned-in music fans. "I went from being this underground, progressive rocker to really helping change radio," says Miller.

This is the point where most of today's rock guitar players pick up on Miller's tale—when AOR DJs began a love affair with his records and his mildly trippy guitar sound. Few, however, know the first few chapters of that story: his beginnings as a legit whiz kid on the axe, and how he parlayed that talent into a career as a pop star who also played some guitar.

"I started playing when I was five," says the Milwaukee-born Miller. "Les Paul was one of my early mentors and taught me some of my earliest tricks—he used to come and see my father." (His father, Dr. George "Sonny" Miller, was a pathologist.) Then, in the '50s, the Millers moved to Dallas, where Steve ran into another guitar legend who was willing to lend a hand. "When I was 12," Miller recalls, "T-Bone Walker taught me how to play guitar."

Such strange-but-true statements are the norm when Miller is discussing his childhood. Fact is, his father—a voracious fan of Texas music as well as an amateur recording engineer—was a local physician, and Walker, like Les Paul, was his patient. "T-Bone was around the house all the time," says Miller. "I remember he played a party at my home—I knew something was up because my dad had stowed the rug away and rented a piano. Here came T-Bone, pulling up in a flesh-colored Cadillac with leopard-skin seats! And he had the biggest, fattest blonde Gibson archtop I'd ever seen." Every time he came to the Millers' house, T-Bone would sit down with young Steve and show him a thing or two. Including, of course, how to play the guitar behind his head. "He also taught me the whole melodic approach to playing a blues solo," says Miller. "To me, he's the bridge between jazz and blues. Even as a little kid, I loved the blues, and T-Bone knew the blues."

STEVE MILLER

Miller bought his first guitar and amp—a Gibson Les Paul Junior and a Fender Concert—as a young teen, and used that rig straight through high school. In Texas in the '50s, a time when T-Bone and Jimmy Reed were dominating the charts, being in a band meant playing the blues. So at age 12, Miller formed his first blues band, the Marksmen. "When I started, in 1956, people in Texas didn't want to hear pop stars. They wanted blues." He taught his older brother to play bass so that he'd have a ride to the band's gigs, which Miller, a savvy businessman even in middle school, booked and promoted. A few years later, the Marksmen took on a new singer, high-school classmate Boz Scaggs, who would eventually join Miller's University of Wisconsin band, the Ardells.

In 1964 Miller left UW—only a few credits shy of a literature degree—for Chicago, figuring he'd be able to make a living in the city's red-hot blues scene. "I had been playing shuffles and Texas stuff," he says, "and when I heard Paul Butterfield in Chicago I thought, There are at least five guys in Texas who can play better than that. I walked into town and showed 'em I could do it."

Indeed, he could do it all: a little T-Bone, a little Freddie King, a little Gatemouth Brown. Of course, in Chicago he had to compete for gigs with guys like Muddy Waters, Buddy Guy, and Junior Wells. "I was making $125 a week playing clubs like Little John's," he recalls. "I loved it, but I could barely eat. I had to learn a ton of material; it was a lot of woodshedding."

As the national music scene in the mid- to late '60s turned toward R&B and pop, the Chicago club scene foundered; many of the city's blues musicians were forced to look elsewhere for work. Miller, reluctant to leave his blues behind but eager for better-paying gigs, headed to New York City. "I remember playing the Phone Booth in New York with the Young Rascals and the Lovin' Spoonful, and it was the silliest shit I ever saw in my life," he says. "They were all wearing velvet shorts and big bowties, and here we were, badass Chicago blues guys looking to rock the house. To us, that shit felt like selling out." Vexed by the city's fey cliques and bizarre aesthetic, Miller and his band moved on to California, where they heard the action *really* was.

> "I want to hear someone tell me a story in a solo, to take me from A to Z. I don't want to hear histrionics and shredding and blowing BS. I want real musical ideas."

Right away, San Francisco felt to Miller like the place to be. It was roiling with countercultural activity and, more important, creativity. Oddly, though, there wasn't much music. "When we arrived, there were very few bands in town," Miller says, "and most of them were playing folk music and wearing Beatles boots. We wanted to create a new way of doing things—it was our goal to show them what that electric guitar was for."

Miller quickly assembled a showcase for his Strat skills called the Steve Miller Blues Band, an act that stood in stark contrast to the folk-influenced, felt-hat acts of the time. The band (which came to include second guitarist Boz Scaggs) played a series of free concerts in the city, which earned them a local following. The attention led to Miller's first big break: a slot at the Monterey Pop Festival, alongside Hendrix and the Who. That performance, in turn, led to a contract with Capitol Records. Suddenly his band had joined the ranks of the Jefferson Airplane and the Grateful Dead in the (now) fabled San Francisco scene.

The Bay Area's psychedelic rock inspired Miller to deviate from the blues covers he'd been doing and begin writing songs in earnest. In 1968, he released his debut LP, *Children of the Future*, a freaky fusion of West Coast blues-rock and summer-of-love wackiness. "Yeah, it is pretty esoteric," Miller admits. "At the time, I was being a hippie, listening to electronic music like Stockhausen, and I got into the experimental thing. Live, we were still as tight as ever; the sets were always great."

Though pop radio didn't bite, this period of discovery was critical for Miller. "I was finally doing my own thing," he says, "and it was just this big stew. For the first time, I wasn't doing Muddy and Jimmy Reed covers. I got off the blues a bit and started incorporating jazz and country harmonies." While adding these other dimensions to his guitar playing, Miller repeatedly shied away from stardom. In fact, throughout his journey from Texas to Chicago, New York City to San Francisco, Miller's main goal has never been fame. "I'm not a pop star," he says. "Most of the people I met in San Francisco didn't really know how to play. They just had suede boots and a tweed coat and called themselves rock stars. Believe me—I've seen people get famous and roll right off the edge of the cliff still wearing their cape and boots."

In 1972, after a series of well-received albums, Miller broke his neck in a car accident, and came down with a subsequent bout of hepatitis. Recuperation took nearly two years. During that time, he focused on consolidating his whimsical experiments into more focused, more melodic rock. *The Joker*, released in 1973, became his first defining moment. Its quirky title track not only hit #1 but served as a template for Miller's future hits: save the deep ideas and bring on the knockout guitar hooks. And while he covered Robert Johnson's "Come on in My Kitchen" on the album, proving he still had one foot in the blues, he distinguished himself from his fellow '70s rockers as a true hitmaker.

After *The Joker*, everything began to fall in place. FM radio grew as a phenomenon, and Miller's music took a seat in the new format's front row. The success and incredible airplay allowed him to take time off, during which he bought a farm and built a recording studio. Three years later, in 1976, he re-emerged with *Fly Like an Eagle*. The album, which celebrates its 30th anniversary this year, stands as his magnum opus.

"My goal with *Fly Like an Eagle* was to make a record where once people put it on, they couldn't take it off," Miller says. "I was delighted! For months you'd hear it on the radio; sometimes they'd play all of side one straight through!"

Miller took 18 months to produce the album, allowing its tunes time to take shape naturally. "Fly Like an Eagle," for example, evolved over the course of three years, having begun simply as a jam idea. "Early on, we really enjoyed playing that one," says Miller. "So, you know, a 30-minute version of it was fine. We'd make up verses, whatever

CONTINUED ON PAGE 132

Simon and Patrick Showcase Acoustics

FEATURES

All solid wood construction, including spruce **tops** and rosewood, mahogany, or flame maple sides and backs

Satin-finish 24.84" scale-length mahogany **neck** with Indian rosewood fretboard and 21 frets

Gold **hardware** including S&P deluxe enclosed 14:1 **tuners** with cream buttons

Graphtek Tusq nut, **saddles**, and deluxe abalone bridge pins

All models available with Audio Electric Research **electronics**

PRICES

Folk Rosewood **$1,227**
Mahogany **$974**
CW Flame Maple **$1,564**

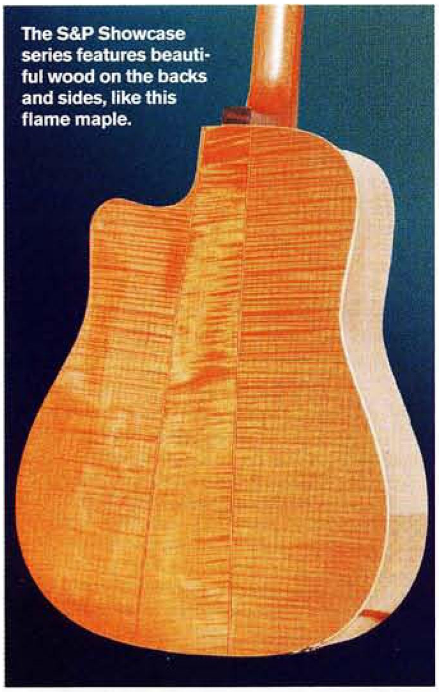
CONTACT

Simon and Patrick
514-457-7977
simonandpatrick.com

ON THE CD

By Douglas Baldwin

Simon and Patrick specializes in high-grade acoustic instruments at affordable prices. The company's top-of-the-line Showcase series is built by master luthiers in a secluded workshop studio in La Patrie, Quebec, and features premium solid woods, master grade finishes, and innovative construction. We received a delightful range of instruments for review: the small-bodied Folk Rosewood; the dreadnought Mahogany; and the cutaway, electrified CW Flame Maple AER.



The S&P Showcase series features beautiful wood on the backs and sides, like this flame maple.

LOOKS All three guitars feature gloss finishes on the body and headstock face and matte finishes on the neck. The gloss finish appears both thinner and stronger than lacquer, yet it's intended to age in a similar fashion, allowing the wood to breathe and vibrate freely. It brought out the natural colors and contrasts of the various woods beautifully, even allowing their grain textures to come through, as one would usually only expect from an aged lacquer finish.

S&P employs what it calls "Select Pressure Testing" on its tops, using custom equipment to measure the spruce's strength, rigidity, and pressure. Equal attention is obviously given to the aesthetic quality of the top wood, as our review models exhibited grain that was both even and attractively figured. A compound curve across the width at the soundhole adds greater structural stability to this narrow passage, a place where experienced repair techs often find a collapse in even the best older instruments.

The solid sides and backs proved just as attractive. The Folk Rosewood had a rich cocoa tint, the black pin-like pore filler on the Mahogany was expertly applied, and the CW Flame Maple AER featured a three-piece back with flavors of honey, ginger, and butter. The natural wood binding, gold-tinted abalone in the headstock logo, and inlaid rosette wood all attest to the S&P crew's love of its materials. We also appreciated the gold enclosed tuners (with pegs described as "cream" but more reminiscent of grained ivoroid) and the Tusq nut, fully compensated saddle, and abalone-crowned bridge pins.

FEEL The Folk Rosewood's small body size and modern, flattened "C"-contour neck are details that any delicately built guitarist will appreciate. Both the Mahogany and Flame Maple models felt perfectly adequate for any task at hand. Setup for all three guitars was excellent.

SOUND The small-bodied Folk Rosewood has an extremely even voice with a bright, snappy sound and excellent response to plectrum and finger dynamics. It's not a loud instrument, and hard strumming pushes it into a rather thin, tight corner. Instead, consider this guitar for single-note melodies, fingerstyle work, and softer strumming. The Mahogany model responded just as a dreadnought should, with plenty of bass, recessed midrange, and chiming highs supported by a reassuring thump beneath every pick attack. Mahogany is traditionally considered an even-voiced wood

CONTINUED ON PAGE 134

MASSIMO GAMMACURTA; DETAILS: ANNA DICKSON

Gretsch Electromatic Corvette

Guitar 1 Award
MARK OF EXCELLENCE

FEATURES

Mega'Tron **pickups**

Set mahogany neck with adjustable **truss** rod, rosewood fingerboard, and 21 frets

Anchored Adjusto-Matic **bridge** with Bigsby B50 tailpiece

Burgundy gloss urethane **finish**

Scale length 24.6", **nut** 1-11/16"

Separate neck and bridge volume knobs, master **tone** control

PRICE

$750

CONTACT

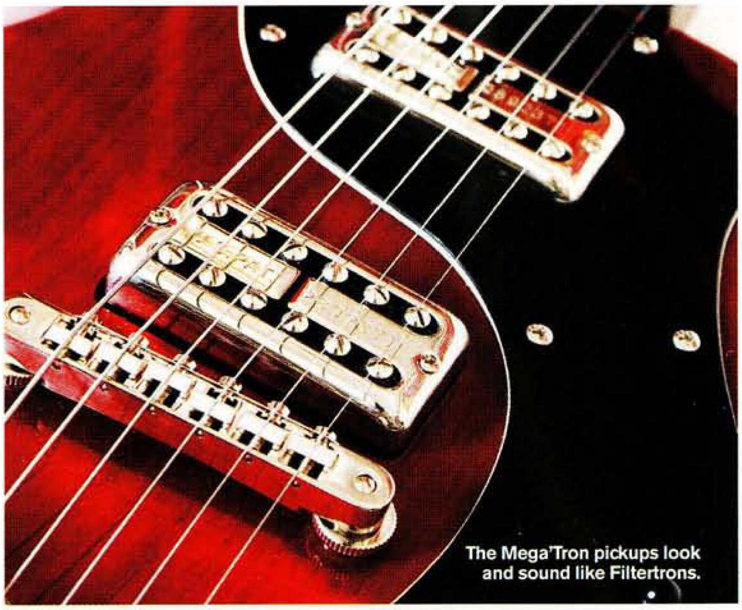
Gretsch
912-748-7070
gretsch.com

ON THE CD

By Michael Ross

The original Gretsch Corvette family of instruments was developed to compete with Gibson and Fender solidbodies. Though they never achieved that level of popularity, they were valued by players who wanted the sound of a Gretsch without the feedback potential and high price tag. Debuting in 1961 with a group of single-pickup, flat-bodied models, the Corvette line went through multiple incarnations, adding a sculpted body, two HiLoTrons, and a Bigsby "horseshoe" tremolo. By 1968 only the 6135 model remained, and by 1970 the Corvette was history—until this summer, when Gretsch reintroduced it as part of their budget Electromatic series.

LOOKS The new version of the Corvette sports the same no-frills aspect as the original but by no means looks cheap. Instead, it resembles the simple but solid mahogany construction of the Gibson Melody Maker or Epiphone solidbodies of yore. The Filtertron look-alike Mega'Tron pickups, G-Arrow dials, knurled strap retainer knobs, and Bigsby B50 tailpiece add cool vintage mojo typical of Gretsch hollowbodies. The gloss urethane body and neck finish on our test model was simple yet flawless. Only the Tele-style, deep-dish input jack seemed like an original feature that should have been abandoned in favor of a more secure plate. The Corvette's overall appearance smacks of a pawnshop prize in immaculate condition.


The Mega'Tron pickups look and sound like Filtertrons.

ANNA DICKSON

FEEL The Corvette's mahogany neck fit my hand like it was custom-built; it was just deep enough to feel substantial but shallow enough to give my fingers full access to the wide, flat fingerboard. The perfectly rounded, medium high and wide frets allowed both no-hassle bending and smooth sliding. The neck joins the body at the last fret, making upper-register playing as easy as it gets, and the join is very solid, so you won't experience the pitch wavering that frequently occurs with instruments constructed like this. Sorry, folks; if you want vibrato, you'll have to use the Bigsby—speaking of which, after an initial break-in period, the classic vibrato arm rocked nicely and stayed pretty well in tune. All in all, the Corvette is a pleasure to play.

SOUND Solid or not, the Corvette sounded warm and full even before plugging in, with rich overtones characteristic of a well-balanced instrument. The Gretsch's newly designed Mega'Tron pickups are built in the same Japanese factory as the company's pro Filtertrons. According to Gretsch Marketing Manager Mike Lewis, "They

are a little hotter than classic Filtertrons—about six to seven K—and a perfect match for this body." (Waxing more poetic, he says that they "howl at the wind!") Without a doubt, they offer the vintage Gretsch sound, somewhere between a Gibson and a Fender, with the added advantage of hum-canceling. The bridge pickup is more Strat than Tele, while the neck pickup is much like a mini-humbucker. The sonic possibilities of the Corvette are enhanced by the presence of separate volume controls for each pickup—which allows blending of the two—and a marvelously voiced master tone control. Roll off the tone with the neck pickup selected through a clean amp setting, and this solidbody offers credible archtop jazz tones. Through a distorted setting on either the bridge or the neck pickup, cool "woman" tones are easily achieved—without a hint of woof. Because it's a solidbody, you can crank this sucker up without feedback problems. At higher volume, with a little dirt, the truth of Mr. Lewis's line about the body/pickup match becomes evident. Running through the clean channel of a Fender Hot Rod Deluxe, I set the pickup selector for both pickups and manipulated the two volume knobs for a wide range of chime tones. Adding a Jon Cusack Screamer (no, not the actor), I backed off both volumes for rhythm and simply added more neck or bridge for different lead tones. From one instrument, I was able to produce quite an assortment of sounds: Wes-like jazz, country-rock, classic twang, Blues Breakers scream, AC/DC raunch, and metal madness.

IS IT FOR YOU? "The Corvette is like those '60s movies where the kids are dancing on the tables at the malt shop," says Mike Lewis. True, it is as sporty as the car that inspired its moniker, but to limit it to a period and style would do it a disservice. We gave the Gretsch Electromatic Corvette our One Award because it will find a happy home with any guitarist seeking the Gretsch sound on a budget—or, for that matter, anyone looking for a great-sounding, great-playing, lightweight, no-frills axe at an amazing price.

MASSIMO GAMMACURTA

Moollon Pedals

L TO R: Lotus Octah, Overdrive, Distortion, Tremolo

FEATURES
Powered by 9V **battery** or DC adapter

See **review** for specific pedal features

PRICES
Lotus Octah
$269

Overdrive
$269

Distortion
$289

Tremolo
$249

CONTACT
Moollon
moollon.com

ON THE CD

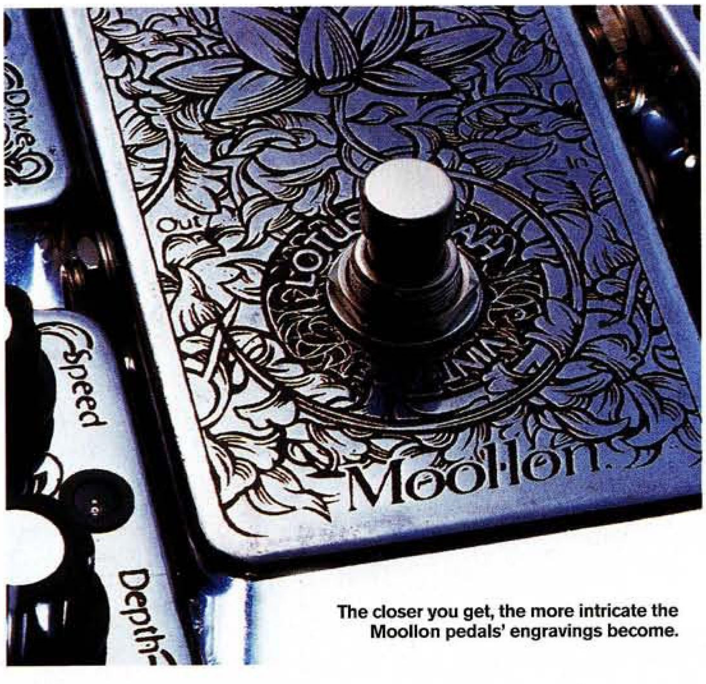
By Michael Ross

I am a fool for a pretty face. So when I spied the beautifully engraved Moollon pedals at a trade show, I was stopped in my tracks. True, there's something just a tad hippie-ish about the flowery design, but who among us has never been attracted to a long-haired child of nature at some point? Giving the package a more modern edge are the chrome housing and black detailing of the illustrations—a bit of a graphic-novel look, if you will. Still, all this would be for naught if the pedals didn't deliver sonically, and in varying degrees they all do.

LOTUS OCTAH

Guitar One Award — MARK OF EXCELLENCE

The Moollon Lotus Octah's electronics are based on those of the legendary Tycobrahe Octavia, using the same parts and circuit specs. The transformer is the core element of the unit; each one is wound, tested, tuned, and optimized by Moollon to guarantee authenticity. And sure enough, the Lotus does recreate the original fuzz tone, octave-up sound, and volume response of the vintage Octavia. An on/off LED on top of the pedal joins Volume and Boost controls, which are for some reason mounted on the front edge. Since I don't have a Tycobrahe Octavia with which to A/B this unit, I can't judge the extent of its accuracy as a replica. What I can say is that it's one terrific-sounding fuzzbox. The octave effect is subtle through a Fender, but more pronounced through an edgier Marshall. As is often the case, it comes more to the fore in the upper neck regions, with the neck pickup engaged. What the Lotus excels at is that "amp-on-the-verge-of-dying" sound. Also praiseworthy is the fact that turning the Boost knob down produces a bit-reduction effect for truly nasty distortion, while turning it up adds more sustain than you'll find in many pedals of this type. The Lotus Octah is a fuzz lover's must-own.



The closer you get, the more intricate the Moollon pedals' engravings become.

OVERDRIVE

With its Volume, Drive, and Tone knobs, the Moollon Overdrive seems to be summoning the Tube Screamer audience. The company touts its "natural/powerful mid range and solid/tight low end." To these ears, the pedal is more dynamic than your classic Screamer, and less compressed. It also tended to be dark-sounding in all but a narrow range of settings. With the Volume providing just a

CONTINUED ON PAGE 136

MASSIMO GAMMACURTA; DETAILS: ANNA DICKSON

Moollon
Volume
Dist
Out
In
Moollon

Music Man John Petrucci Signature Guitar

Guitar One Award
MARK OF EXCELLENCE

FEATURES

Basswood body with high-gloss polyester **finish**

Bolt-on birdseye maple **neck** with rosewood fretboard and 24 high-profile frets

DiMarzio D Sonic and custom DiMarzio **pickups**

Two three-position **switches** for magnetic and piezo pickups

Schaller M-6IND locking **tuners**

PRICE

$2,865 as reviewed, **$1,875** base model

CONTACT

Music Man
866-823-2255
ernieball.com/mmonline

ON THE CD

By Douglas Baldwin

Music Man has always been a company of innovation, starting with Leo Fender's contributions after he sold his namesake business. That tradition, coupled with peerless quality control, remains very much in effect as Music Man continues to build a small number of superbly crafted instruments and, occasionally, design from the ground up to an artist's exact specifications, as with the John Petrucci model.

LOOKS John Petrucci's guitar work runs a serious gamut, from metallic riffage to microscopically accurate shred-heavy solos to gentle acoustic ballads, and Music Man's signature model manages to pack all these sonic possibilities into a single instrument with economy, finesse, and good looks. Music Man fans will instantly recognize the small 4+2 headstock and the sleek, contoured body. Our review model was decked out with all the custom options: piezo bridge pickup, custom JP shield inlays, and the iridescent "Mystic Dream" finish.

Exemplary electronics and a simple, sturdy interface make this guitar a multi-toned monster.

FEEL Petrucci's eponymous axe is undoubtedly the best-built, and best-feeling, guitar we've reviewed in some time. The body finish—flashing from metallic green to deep metallic purple—was flawless, the neck's gunstock oil and hand-rubbed wax finish was so far beyond typical matte finishes as to be incomparable, and the internal electronic work was a lesson in craftsmanship. The brilliantly designed Music Man tremolo/piezo bridge system worked like a dream, and the back plate interface between the electronics and output jacks is clean and rugged.

SOUND The DiMarzio pickups (a D Sonic bridge and custom Air Norton neck) each have a distinctly midrange-heavy response, the kind of throaty voicing that cuts through perfectly for Dream Theater's axeman. The middle selector position mixes a coil from each pickup in parallel and contrasts beautifully with its clucky "notch position" tone.

Fishman piezo bridge saddle pickups give the Petrucci model a virtual acoustic voice. A three-position magnetic/both/piezo toggle on the upper horn, a knob for piezo volume, and recessed trim pots on the guitar's back can be tweaked to tune the piezos' bass, treble, and output level. Dual jacks provide mono and stereo options for mixing or splitting the piezo and magnetic outputs. Considering their marriage to a tremolo bridge system, the piezos are blissfully noise-free, with none of the spurious rumbles, pings, or gong tones that wang bars often generate.

IS IT FOR YOU? The Petrucci signature model is an outstanding example of what a domestically built guitar should be. John says it best himself: "Ernie Ball/Music Man makes the best guitars in the world. I have about 15 guitars on tour with me, and every one of them plays like butter. They're unbelievably supportive; no matter where I am in the world on tour, or what I need, they'll send it—no problem. And every single guitar is beautiful. The consistency of quality is amazing." The collaborative process doesn't end with Petrucci and Music Man, either; you can enter into it as well by taking advantage of Music Man's numerous custom options, and give yourself a One Award.

ANNA DICKSON

Xotic RC Booster, AC Booster, and BB Preamp

Guitar 1 Award
MARK OF EXCELLENCE

FEATURES

True bypass **switching** with LED indicator

Runs on 9V battery or negative tip **power** supply (such as Boss PSA-120)

Active +/- 15-dB two-band **EQ** via bass and treble controls

Adjustable **gain** and volume controls

PRICE

$210

CONTACT

Xotic
818-367-9593
Prosound communications.com

ON THE CD

By Philippe Herndon

There's no better way of building your buzz than to live up to your hype. Xotic's handmade trio of overdrive/boosters have been making the rounds with numerous session pros and touring acts, and amateur tone hounds have begun singing the pedals' praises on discussion pages and gear sites. The fact that their name recognition hasn't caught up (yet) to the bigger manufacturers shouldn't deter players from giving them a serious listen.

LOOKS When I unpacked these three pedals for review, my wife called them "really cute," and it's easy to see why. Xotic uses an aluminum enclosure that's smaller (4.39"×2.38"×1.98") than the standard Hammond/MXR or Boss box. All three pedals share a similar external layout, with gain, volume, bass, and treble controls clearly marked by black silkscreen. The Davies pointer knobs are another nice touch. The controls may be too small to be easily adjusted by foot, but by hand they're easy to get a hold of, and they offer a perfect amount of resistance for fine-tuning.

Cuteness notwithstanding, these pedals are no shrinking violets. Xotic uses a heavy-duty 3PDT footswitch that serves two important purposes, allowing for true mechanical bypass that completely takes the effect out of the signal chain and ensuring reliable operation in real-world conditions. On the inside, an epoxy-like covering protects both the circuits from vibration and the makers from DIY copycats. All jacks felt very solid, and while the bottom plate must be unscrewed to change the battery, DC operation is available with common negative-tip power supplies.

SOUND Like members of a family, the Xotic pedals share some qualities but vary in personality. Players who love their regular tone but just wish they could get more of it will find the RC Booster tough to turn off. In front of a small tube amp on the verge of breakup, the RC managed to take it over the top without imposing the EQ constraints that an overdrive pedal would. It was also great as a lead boost, both at the end of a signal chain and in an effects loop.

All three pedals share the same control setup: Gain, Volume, Treble, and Bass.

While the RC's tone is clear as spring water, the AC Booster and BB Preamp can go from cream to black coffee. With more gain on tap, the AC can get really dirty while still maintaining clarity and presence. Head to head against a modified TS-type pedal, the AC matched the drive while sounding more dynamic and less congested. The BB Preamp shares a gain range with the AC, but exchanges the upper midrange snap for a bit more compression and smoothness. Both pedals were excellent at driving other distortions and fuzzes into controlled feedback.

But what impressed me most about all three pedals was their voicing. Each pedal sounded almost perfect with bass and treble at their center detent, but slight adjustments to these active EQ controls went a long way toward compensating for amp and guitar selection. Whether I was using an SG, Tele, small combo or high-wattage head, I could always tweak the controls to get a cool sound.

ARE THEY FOR YOU? Although more expensive than their mass-produced competition, the handmade Xotic effects sound terrific and are built for everyday use. Players seeking high-gain tones will want to run them in conjunction with other effects or amps that are already overdriven; for clean boost to medium-gain tones, Xotic's offerings are prime contenders on their own. My pedalboard was sad to see them go.

ANNA DICKSON

Line 6 Tone Core

By Rusty Cutchin

Line 6 has brought stompbox technology to a new level with its ingenious Tone Core pedals and dock-and-module design. With one Tone Core Mono Dock and one Stereo Dock, you can take advantage of Tone Core snap-in modules, which feature both newly designed effects and some old favorites originally developed for other Line 6 effects boxes. Modules include Uber Metal, Echo Park, Crunchtone, Space Chorus, Tap Tremolo, Constrictor, Dr. Distorto, Verbzilla, Liqua-Flange, Roto-Machine, and Otto Filter.

All of the modules exhibit Line 6's characteristic attention to modeling detail. Stereo tremolo, chorus, and echo effects sound rich and deep as they bounce from one speaker to another, while the Verbzilla reverb module offers 11 different room types with multiple controls. Line 6 has packed just about every parameter possible into these tiny modules, and the docks make hefty housings.

Of course, swapping modules at a live gig could be problematic, but the stompbox-loving studio player will be like a kid in a candy store picking out the multi-colored, multi-cool modules. One warning: Get a case, or the modules will wind up wherever your cell phone, car keys, and iPod are right now. **Mono Dock $99.99, Stereo Dock $112.99** (modules individually priced) ***line6.com***

Planet Waves S.O.S. Guitar Tuner

Guitar One Award — MARK OF EXCELLENCE

By Michael Ross

Nothing revolutionary has appeared in guitar tuners since the first pedal tuner decades ago—until now! The S.O.S. looks like a guitar pick and pulses two out-of-phase LED light beams onto a vibrating string. If it's out of tune, the two lights will waver out-of-sync. As you tune, the movement slows down; when you're in tune, it stops. The functional pick design allows you to tune with one hand while vibrating the string with the other. Perfect for a player who needs to tune acoustics in a noisy club, or for anyone who wants a tuner with them at all times. **$19.95** ***planet-waves.com***

Electro-Harmonix Metal Muff with Top Boost

Guitar One Award — MARK OF EXCELLENCE

By Michael Ross

The E-H Big Muff is one of the classic fuzzboxes of all time, but modern metal requires a different set of tones. And so the legendary Mike Matthews has served up a variation on his vintage sound with the Metal Muff. Housed in the new, more rugged, package that the company has been favoring of late, this pedal will bear up well under studded boots. In addition to the standard Volume and Distortion controls, the MM offers a full range of tone manipulators–Treble, Mid, and Bass–as well as an attenuator for the footswitchable top boost. Kicking in the boost doesn't add gain or volume but provides a selectable high-end increase that will help solos cut through the murk. The unlimited sustain that we expect from a Muff remains, with the addition of a new world of great tones. **$139** ***ehx.com***

Exciting New Equipment

By Michael Ross

Johnson
Barn Burner
This 2.5-watt RMS amp with a 4-inch speaker runs on battery power and includes a built-in auto-tuner.
$99.99
johnsongtr.com

Fender Acoustics
California Series
Three dreadnought models–the Sonoran, Malibu, and Kingman–with Stratocaster headstock design, solid spruce top, mahogany back and sides, mahogany neck with rosewood fingerboard, rosewood bridge, and Fishman Classic IV electronics.
$714.27 ($785.70 with electronics) ***fender.com***

D-TAR
Wave-Length
Combines a thin piezo transducer with an 18-volt, low-noise preamp for twice the headroom. Requires two AA batteries; Load 'N Lock system allows quick battery change.
$159.99 ***dtar.com***

Ibanez
Hawaiian Koa Acoustic-Electric
Back and sides of figured Hawaiian koa, electronics by B-Band and Ibanez, and Ibanez "Ramparts" bridge for easier action adjustments.
$785.70 ***ibanez.com***

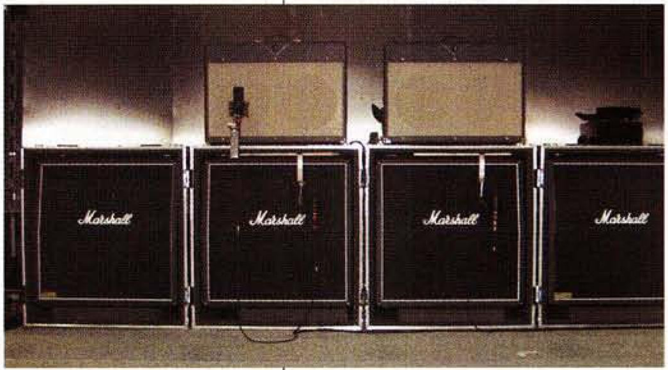
Yamaha
APX 900
The latest acoustic-electric from Yamaha features an Acoustic Resonance Transducer (A.R.T.) pickup system, including a preamp with built-in tuner and multiple contact microphones mounted under the soundboard.
$1,349.99
yamaha.com

Campbell
Caledonian Deluxe
Alder body, 25-1/2" scale neck with ebony fretboard and medium jumbo frets, gold hardware, back-routed Bigsby & Muller/ABM bridge, and covered Seymour Duncan pickups.
$1,950
campbellamerican.com

PikCARD
PC4 Four-Pick Card
The same size as a standard credit card, this handy pick container can be kept in a wallet, purse, or gig bag. Each card holds four medium-gauge picks, which can easily be popped out and replaced.
$1.99 ***pikcard.com***

System of a Down's Daron Malakian

With the ambitious one-two punch of *Mezmerize* and *Hypnotize*, System of a Down have swerved further away from their neo-gothic alternative metal beginnings. Guitarist Daron Malakian has added the position of co-lead vocalist to his résumé, refining the Down's already unique attack. Though they excel at the machine-gun riffs typical of the genre, the band often interject rhythms and melodies that reflect their Armenian heritage, setting them apart from the run-of-the-mill metal masses. In his role as System of a Down's sole guitarist, Malakian uses different amps for different sounds and relies on the music's catchy melodies and rhythmic change-ups rather than effects to add interest.



CLOCKWISE FROM TOP: Malakian's SGs; his bank of Marshall and Divided by 13 cabs; and his full live rig

A Gibson SG man all the way, Malakian carries three SG Les Paul Reissues (without sideways vibrolas) and a '64 SG Standard Reissue on the road. Two identical amp rack rigs provide redundancy/backup. A Furman PL-Plus power conditioner fuels two Shure UHF wireless units to bring the sound in from his guitars. A Whirlwind Multi-Selector chooses among the guitars, while a GCX Ground Control Interface switches between a Divided by 13 100W head with 6550 power tubes (for clean sound) and a Marshall SLP 100W reissue with EL34s (for dirty sound). The Divided by 13 goes into a Divided by 13 open-back 2×12 cab with one Alnico Blue and one Celestion G12H. Only the G12H is miked. The SLP 100W goes through a pair of Marshall 1960A 4×12s with Celestion Vintage 30s. A Dunlop Cry Baby wah pedal is his sole effect.

PHOTOS: RICK GOULD; ILLUSTRATION: LEVIN PFEUFER

The Tones Between the Lines

DigiTech® GNX4 Guitar Workstation® Powered Presets

By Billy Clements

Practice doesn't make perfect. Perfect practice make perfect. I learned this a long time ago from a former guitar teacher. His advice was simple: to really nail a solo or a hot rhythm guitar part, you gotta' have the right tone. And in my quest to improve myself as a guitarist, I've found nothing to me more true; to play like the pros, you need tone like the pros. Just dial in these setting on your GNX Guitar Workstation and you are on your way.

Now that I have used the GNX4 Guitar Workstation® for the last few months, I have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at www.digitech.com/guitarone), but it features a wealth of options for recording, practicing, and song creation.

One of the coolest features is the MP3 player. Just grab all the great lesson tracks off the included CD-ROM and rip them into MP3s. Load these or your favorite artist songs onto the Compact Flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard 8-track recorder/looper and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

Check out www.guitarworkstation.com for the latest updated application tips and tutorials that show you how to get the most out of your GNX4.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

JEFF BECK "Cause We've Ended As Lovers"

Display Name: LOVERS

Chan One EQ	On	0.0	150	2600	5000	0
GeNetX	Chan 1	Britstak	Vntg4x12	1	Britstak	Vntg4x12
Chan Two EQ	On	0.0	150	2600	5000	0
Tone	Ch1 / Ch2	39 / 60	-4 / -4	9 / 9	5 / 4	72 / 79
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	20	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	On	Mono	600	25	Off	10
Reverb	On	Hall	0	89	7	17
Exp Assign	Exp 1	Vol Pre	0	99	–	–

PAPA ROACH "To Be Loved"

Display Name: 2BELOVED

Chan One EQ	On	0.0	150	2200	6000	0
GeNetX	Chan 1	Fuzz	Fane4x12	1	Rectfied	Vntg4x12
Chan Two EQ	On	0.0	150	1100	5000	3
Tone	Ch1 / Ch2	5 / 80	-9 / -4	5 / 4	7 / 6	57 / 76
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

KENNY BURRELL "Well You Needn't"

Display Name: NEEDNT

Chan One EQ	On	0.0	150	1600	5000	0
GeNetX	Chan 2	Cleantub	Amer2x12	99	Blackfac	Amer2x12
Chan Two EQ	On	0.0	150	2000	4000	0
Tone	Ch1 / Ch2	99 / 99	-2 / 0	9 / 5	2 / 0	67 / 48
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

ROLLING STONES "Brown Sugar"

Display Name: BRNSUGAR

Chan One EQ	On	0.0	150	550	3200	0
GeNetX	Chan 1	Bass Man	Twed1x12	1	Bass Man	Blnd2x12
Chan Two EQ	On	0.0	150	2500	5000	0
Tone	Ch1 / Ch2	37 / 55	6 / 0	0 / 4	0 / 3	99 / 78
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	20	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	On	Analog	92	24	Off	28
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

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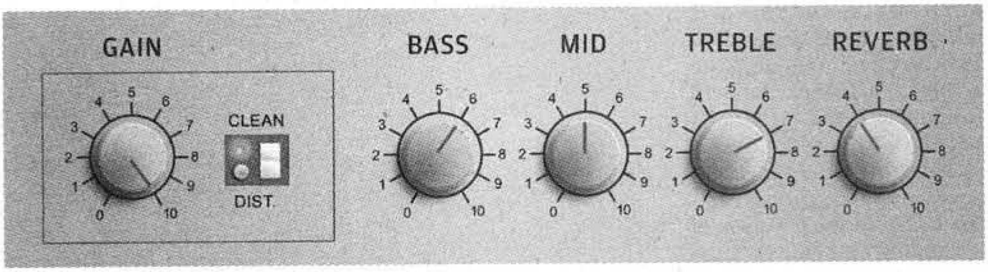
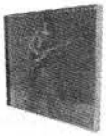
"Cause We've Ended As Lovers" Jeff Beck

KEY NOTES Jeff Beck pays tribute to Tele master Roy Buchanan by way of a Stevie Wonder song that flip-flops between C minor and C major. The Buchanan influence is evident from the first note—long, slow-released bends and volume knob swells create an achingly human cry, and the pick harmonics that occur later are another Buchanan trademark. To execute the volume swell for the song's opening note, wrap the base of your pick hand's pinky around your volume knob while it's nearly off. Without picking, bend the 1st string's 8th-fret C up a step, to D. Then pick the note and simultaneously roll the volume knob to the full-on position with your pinky. The speed of the "roll on" will vary, depending on your guitar, but try to set your amp for a moderately high-gain setting that still cleans up at lower volume.





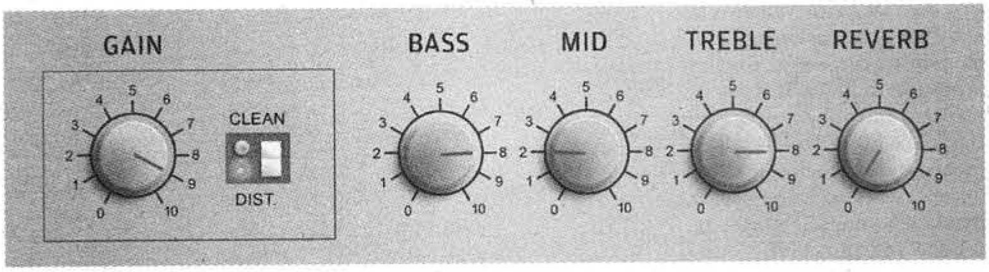
ALBUM
Blow by Blow
(Epic)

Beck's phrasing is as subtle as a falling leaf. Bends are often "ghosted" (bent first, then picked), bent up an additional half step, or barely suggested, and his finger vibrato is slow and languid. Note how he answers his own phrases in different octaves beginning at 0:47 (rehearsal letter B), how he switches pickups at 1:52 (bar 25), and how he cuts himself short at 3:17, only to shred through the same phrase at 3:49. Was he thinking of pianist Roger Williams's rendition of "Autumn Leaves" when he unloaded that chromatic trill at 4:15?

BIG PICTURE The major/minor shift throughout this tune (and the Lydian implication of the D/C chord) gives Jeff Beck plenty of room to emote. This is the hardest kind of instrumental playing to pull off; while there are bursts of lightning-fast riffage, the beauty lies in Beck's ability to pause, reflect, and breathe. Also, take the time to learn the chords as played by keyboardist Max Middleton. He too displays brilliant phrasing by allowing his chords first to float across a full measure, then to punch and jab at each other like Muhammad Ali looking for an opening. —DOUGLAS BALDWIN

"To Be Loved" Papa Roach

KEY NOTES Guitarist Jerry Horton piles on the aggression with his drop D-tuned axe and gobs of distortion. If you don't know it already, drop D is a good alternate tuning to learn. Tune your 6th (low E) string down the equivalent of two frets, to D. When it's tuned properly, the note at the string's 7th fret should sound the same as the open 5th (A) string, and the harmonic at the string's 12th fret should sound the same as the open 4th (D) string. Rhy. Fig. 1 can be grabbed as follows: use your 1st and 3rd fingers for C5, your 3rd and 4th for G5 and F5, and barre with your 1st finger for the E♭5. Falling on the skinny strings, Rhy. Fig. 2 can be played exclusively with the 1st and 3rd fingers, including the 8th-to-11th-fret stretch in the final measure.

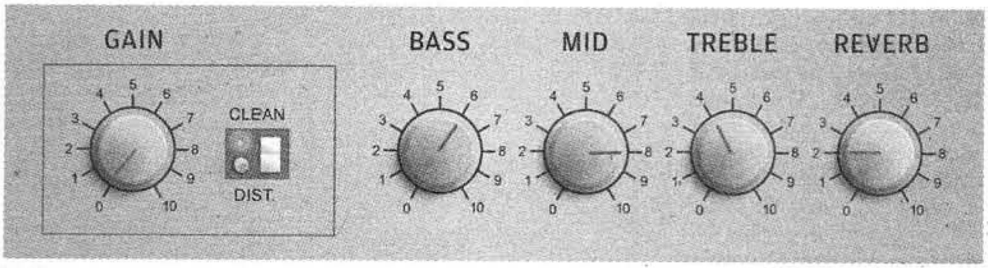


ALBUM
The Paramour Sessions
(Geffen)

The chorus can be slammed out with your 1st finger barring the bottom three strings—an important minimalist technique when you need to pogo and/or contribute to a shout-along vocal. Just watch for the fuller grips used for the E♭5 and D♭5 chords at the end of the chorus.

BIG PICTURE "To Be Loved" benefits from a killer mix that makes it jump out of your iPod and straight to your punk-producing glands. Take a look at the Tone Zone for an idea of how to sculpt your sound, then try this setting on your graphic EQ pedal to cop the transistor-radio tone that kicks in at 1:30: Push all the sliders to the left of the 1K slider all the way down. Keep the other sliders at the center so your EQ setting looks like a stairstep. This will kill all your low mid and bass frequencies when you hit the stomp switch. Make sure your bassist drops out and your drummer stops using his bass drum. Then kick your normal tone back in after eight bars and watch the mosh pit explode. —DOUGLAS BALDWIN

"Well, You Needn't" Kenny Burrell



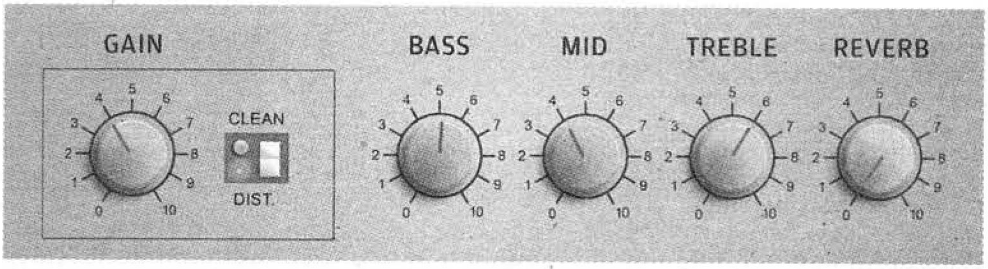
KEY NOTES On this live recording from September 1959, Kenny Burrell digs into a Thelonious Monk standard (originally heard on Monk's 1947 Blue Note debut *Genius of Modern Music, Vol. 1* and covered by countless artists since) in the confines of a trio setting—guitar, bass (Richard Davis), and drums (Roy Haynes). With his signature laid-back approach, Burrell kicks off the 32-bar AABA tune by playing the B section in single-note fashion before playing the full form. The second time, the B section boasts some fat-sounding 2nd-inversion dominant 9th chords, starting at the upbeat of the second ending's beat 4 and continuing until the next A section. Fret each of these chords with your 1st finger barring strings 5–3 and your 2nd, 3rd, and 4th fingers on strings 4, 2, and 1, respectively. To bring out the melody (which falls on strings 2 and 1), lift your 3rd finger after you play each 2nd-string note, preventing it from ringing into the subsequent 1st-string note.

ALBUM
A Night at the Vanguard
(Verve)

BIG PICTURE Since there's not another harmonic instrument in the trio, Burrell has plenty of harmonic freedom. In the A section, for example, he can play the F and G♭ chords as either dominant 7th (1–3–5–♭7) or major 7th (1–3–5–7). In his solo, Burrell starts off with mostly dominant sounds, but in bar 13, on the F chord he plays a line that includes the major 7th (E), then takes the same lick up a half step for the G♭ chord, sliding into the major 7th (F) on the "and" of beat 4. Enjoying even more harmonic freedom when he trades fours with Haynes, Burrell ventures into some hip quartal (4th-based) harmony (bar 9); the notes A, D, G, and B provide an F6/9♯11 (F–A–C–D–G–B) sound over the F chord, and the voicing is moved up and down for a cool, modern effect.

—CHRIS BUONO

"Brown Sugar" Rolling Stones

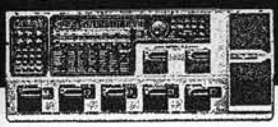


KEY NOTES Keith Richards is a rhythm guitar master. Listen closely to the song, paying attention to Richards's use of staccato and upbeat anticipations, the overall pocket, and most important, his respect for space. Then when you're ready, set your CD player to repeat and jam along endlessly. For the outro, starting in bar 17, anchor your fret hand's 1st finger on the 3rd string's 2nd fret, your 2nd finger on the 2nd string's 3rd fret, and your 4th finger on the 1st string's 5th fret for the G-chord licks; use your 1st finger for the whole- and half-step bends. Then jump to the 8th position for the C-chord licks: play the 8th-fret notes with your 1st finger and the 10th-fret notes with your 3rd finger, including the 10th-fret barre for the double-string bends in the last two bars.

ALBUM
Sticky Fingers
(Virgin)

BIG PICTURE. Armed with his signature five-string Fender Telecaster—the 6th string is usually left off—Richards absolutely owns the open G tuning ([D]–G–D–G–B–D) on electric guitar. From his timeless IV (C/G)-to-I (G) change starting on beat 2 of bar 1 to the plethora of embellishments throughout, Richards sets up his fret hand's 1st finger in a five-string-barre position and holds onto it for the entire song! In addition to the aforementioned changes, you'll encounter many add9 and sus4 chords that will require you to add only one finger—the 3rd finger fretting the 3rd string a whole step above your 1st finger barre for all the add9 chords, and the 2nd finger fretting the 2nd string a half step above for the sus4s. If you're trying to faithfully recreate the raw yet lush sound, beware; there are sometimes up to three tracks of guitar playing at the same time, as in bar 11 at the "and" of beat 3, where you have three guitars handling different voicings.

—CHRIS BUONO



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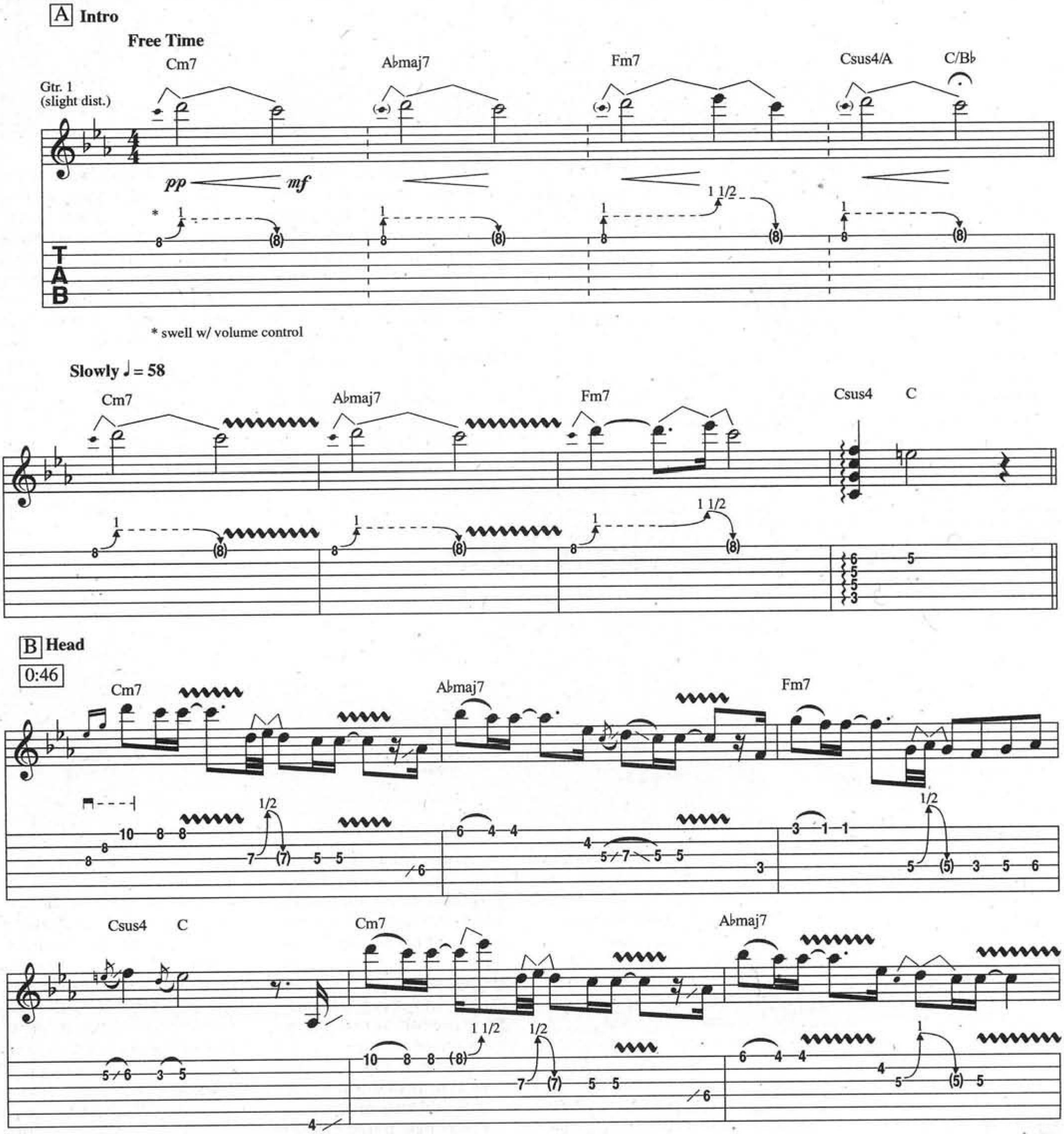
CAUSE WE'VE ENDED AS LOVERS

As Recorded by Jeff Beck

(From the Epic Recording BLOW BY BLOW)

Transcribed by Adam Perlmutter

Words and Music by Stevie Wonder



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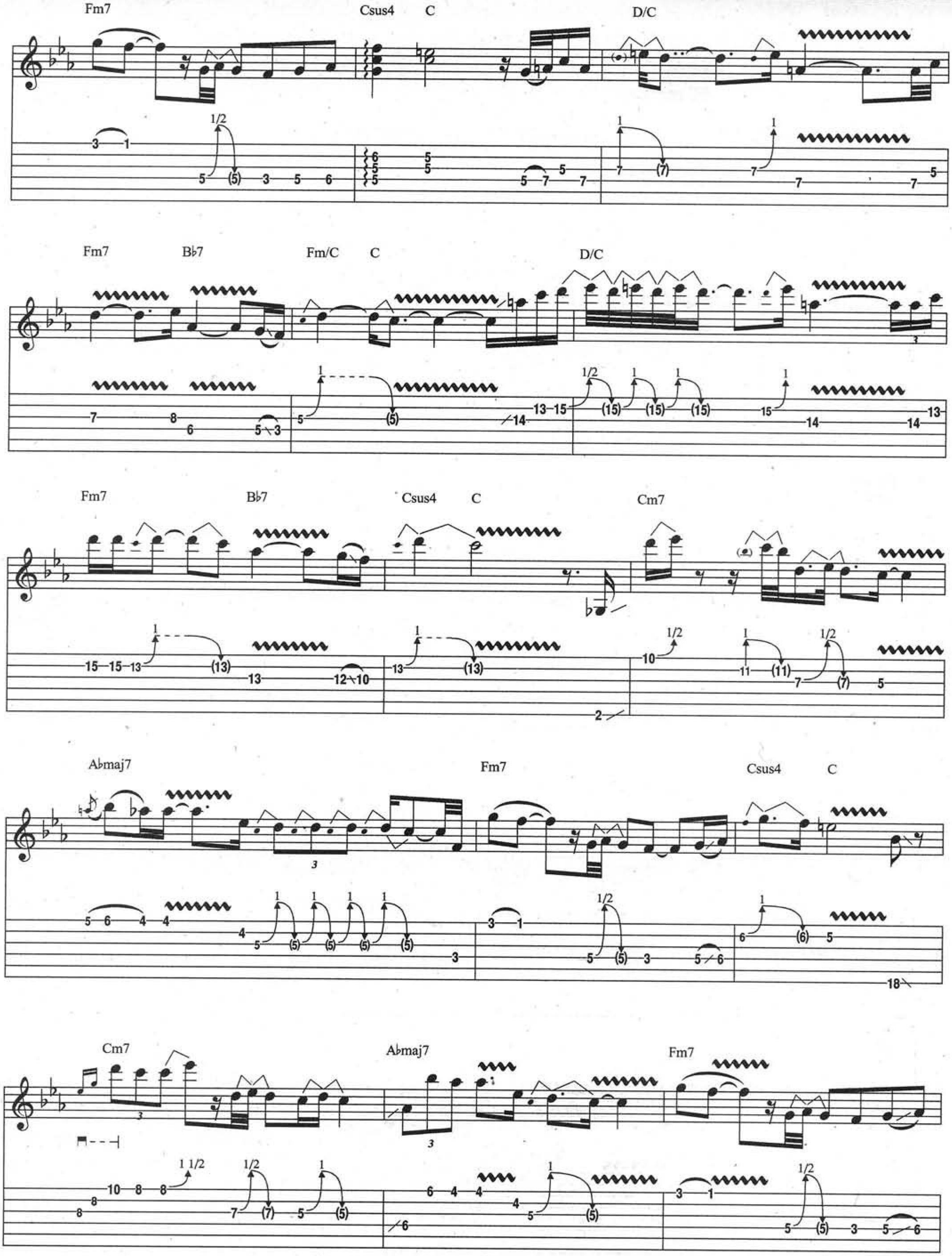

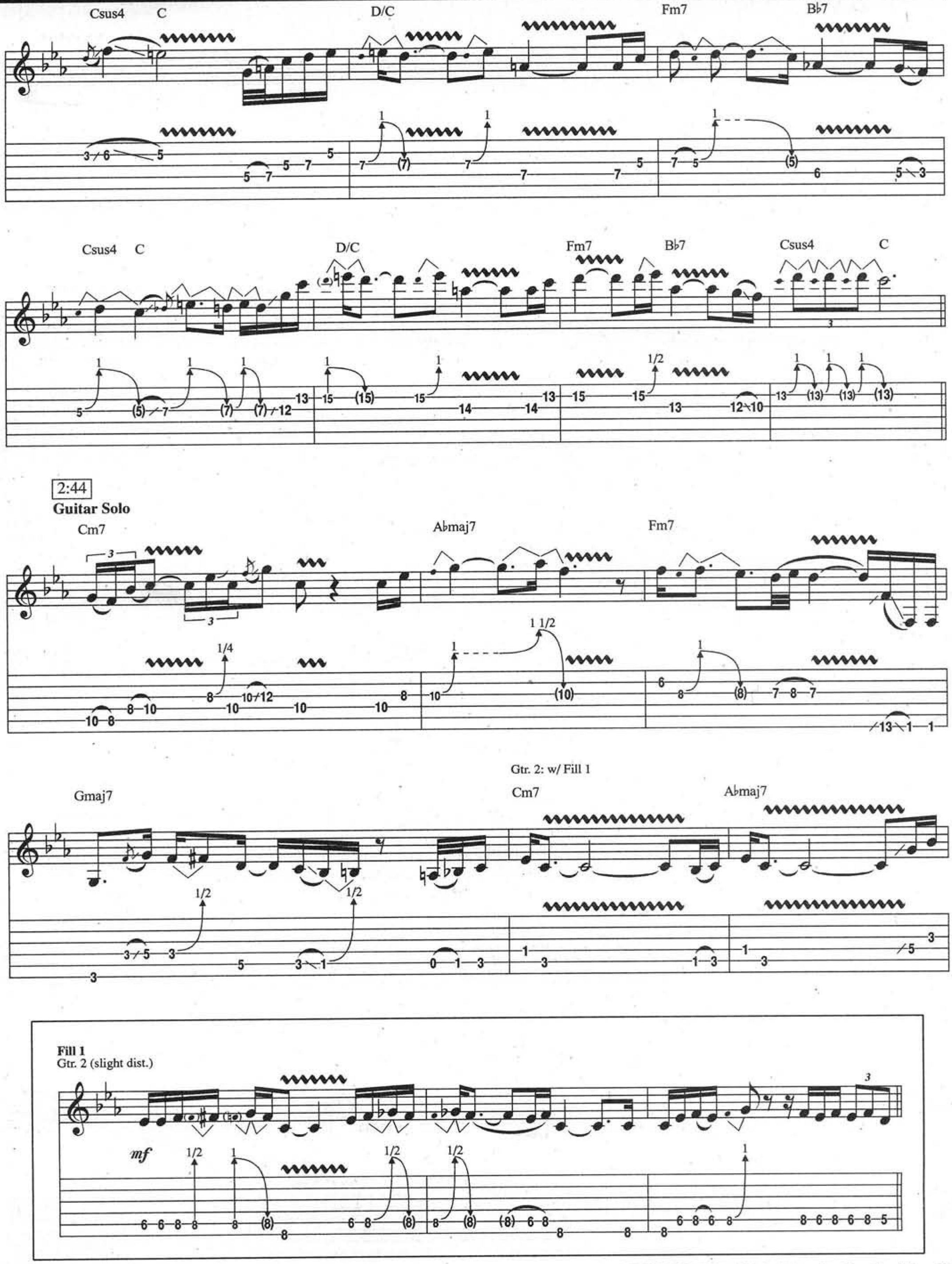
Csus4 C D/C Fm7 B♭7
Csus4 C D/C Fm7 B♭7 Csus4 C
2:44
Guitar Solo
Cm7 A♭maj7 Fm7
Gtr. 2: w/ Fill 1
Gmaj7 Cm7 A♭maj7
Fill 1
Gtr. 2 (slight dist.)
mf

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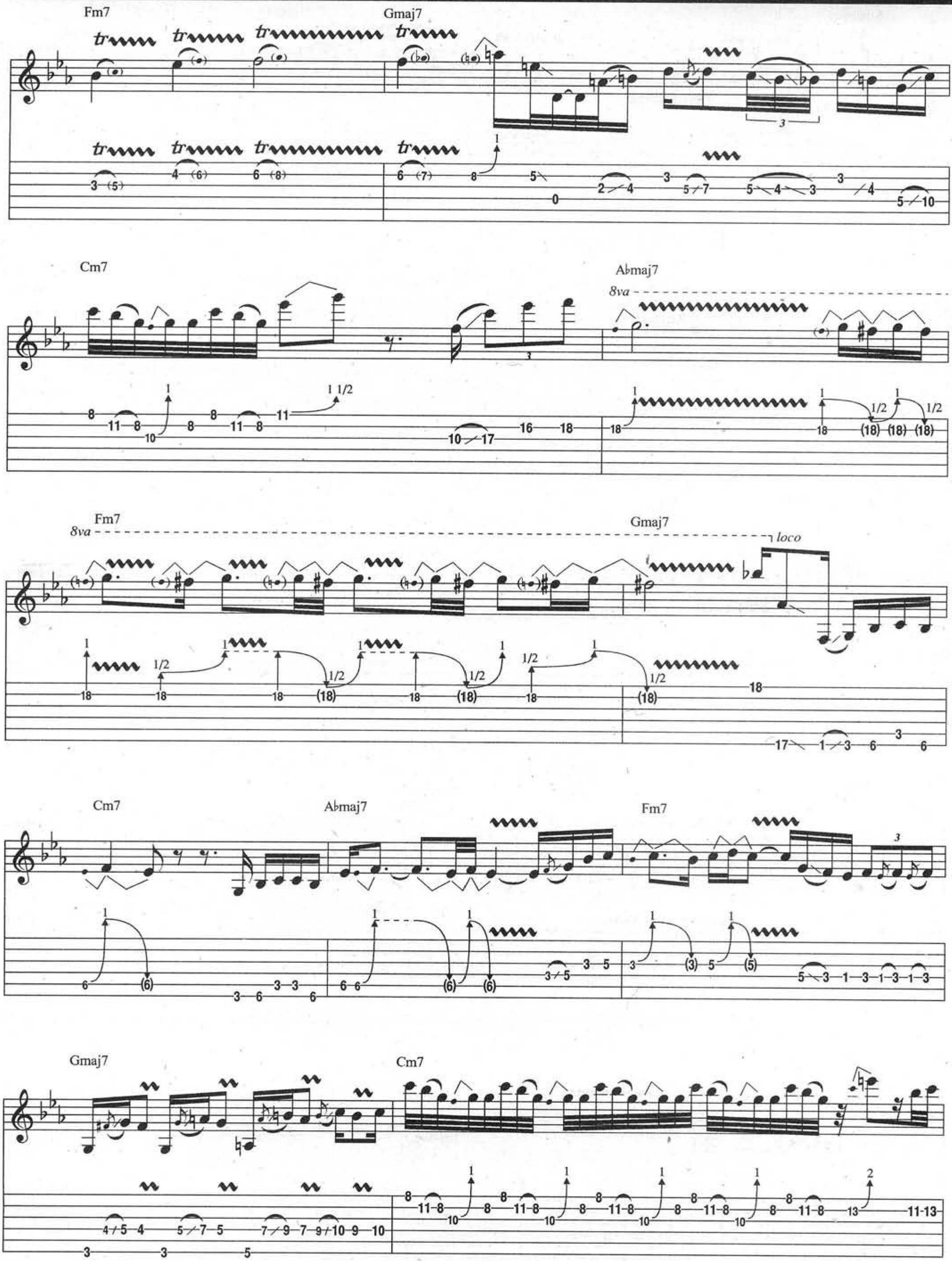

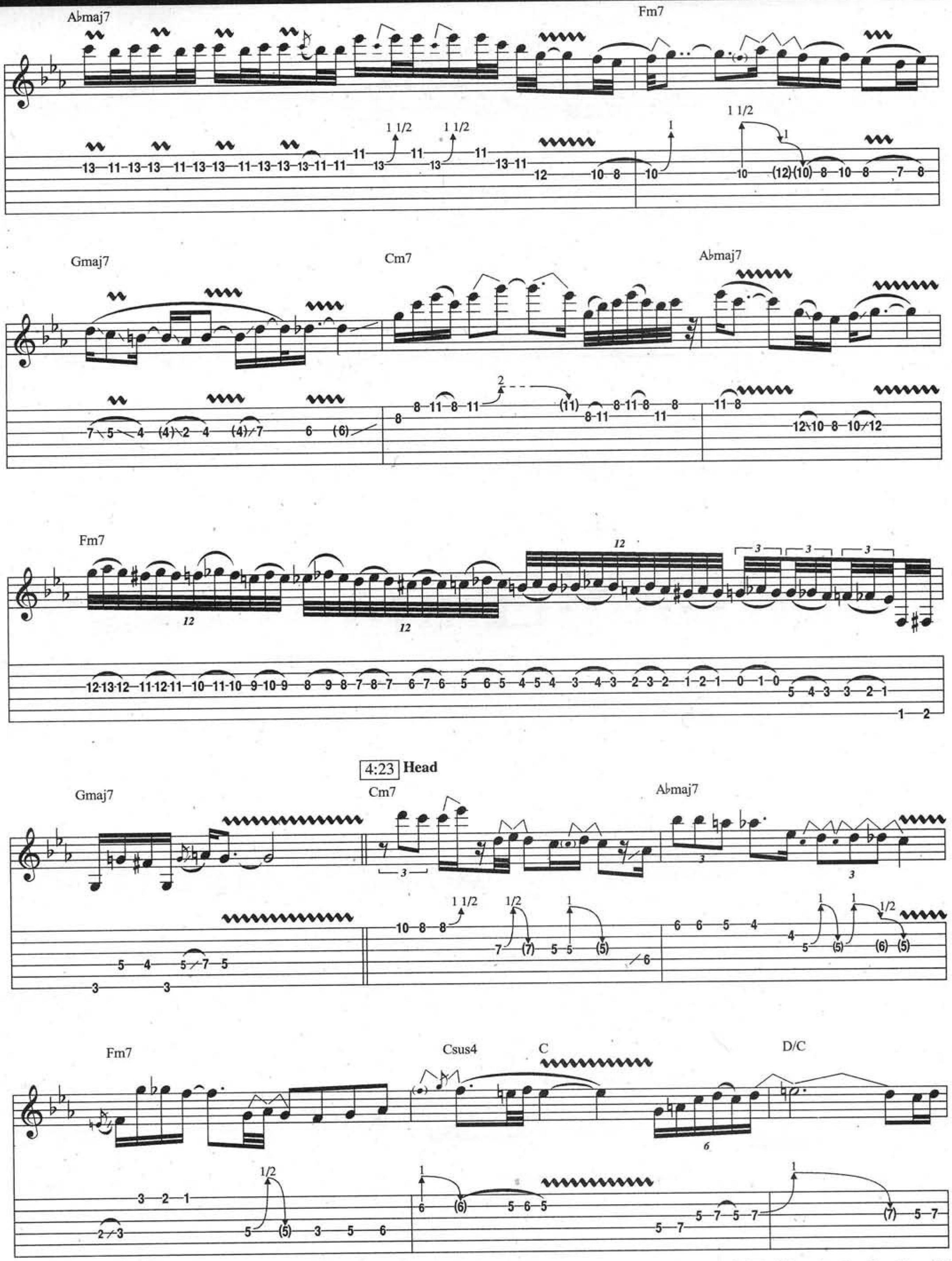
Abmaj7
Fm7
Gmaj7
Cm7
Abmaj7
Fm7
4:23 Head
Gmaj7
Cm7
Abmaj7
Fm7
Csus4
C
D/C

Cause We've Ended As Lovers

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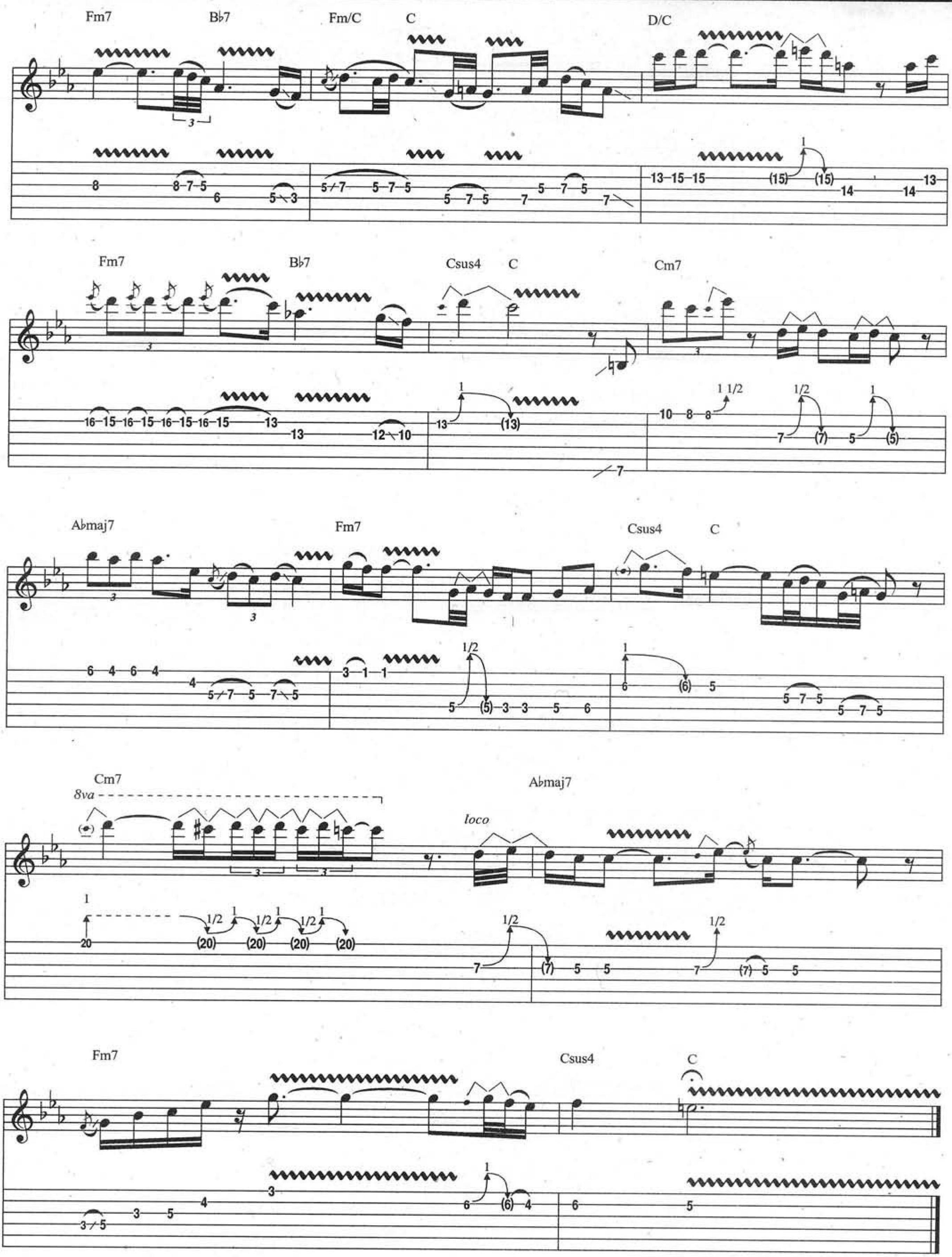

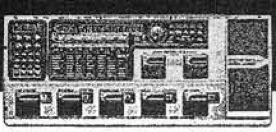
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TO BE LOVED

As Recorded by Papa Roach

(From the Geffen Recording THE PARAMOUR SESSIONS)

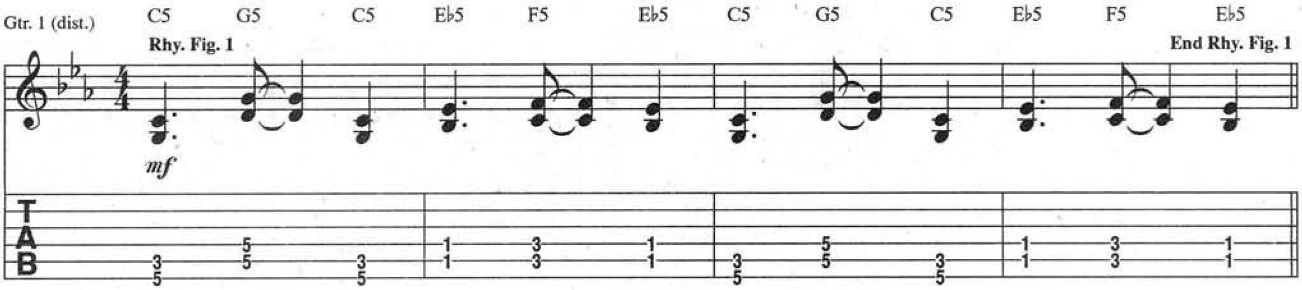
Transcribed by Jordan Baker

Written by Papa Roach

Drop-D tuning:
(low to high) D–A–D–G–B–E

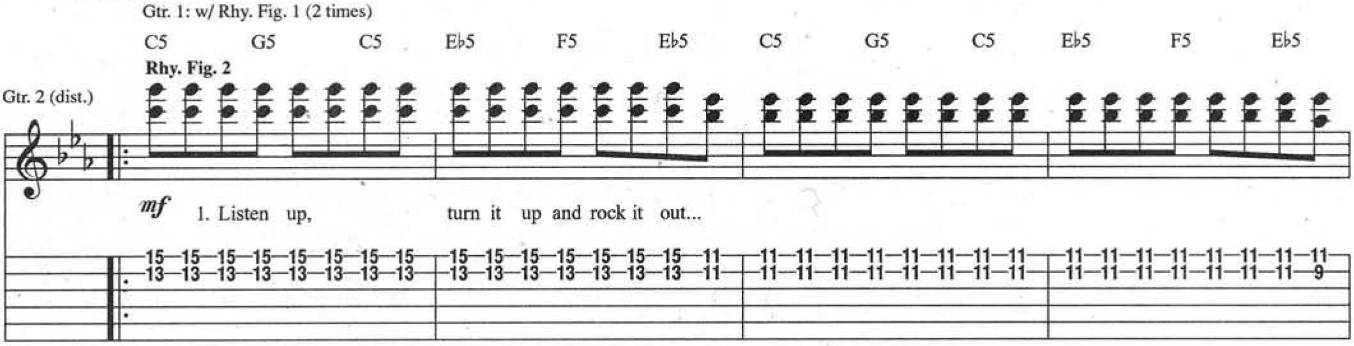
Intro

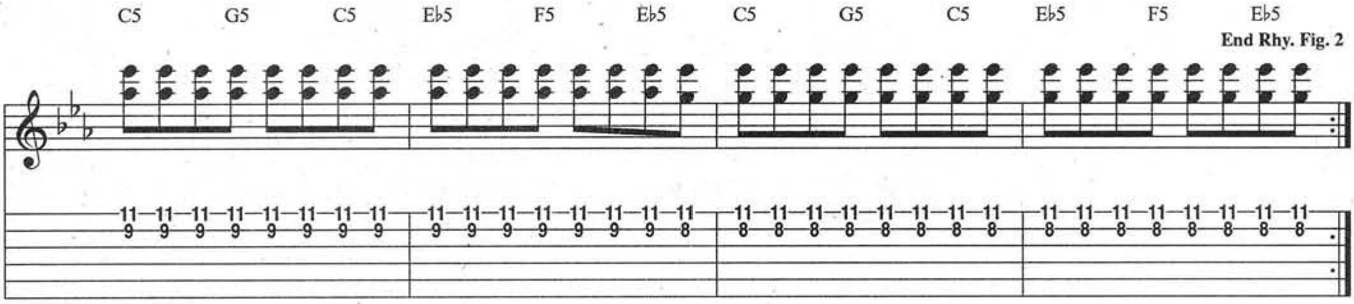
Fast Rock ♩ = 192

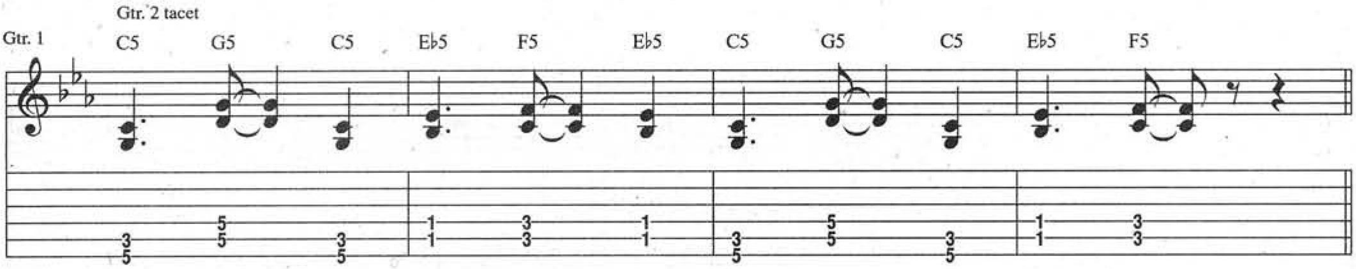


0:05

Verse 1







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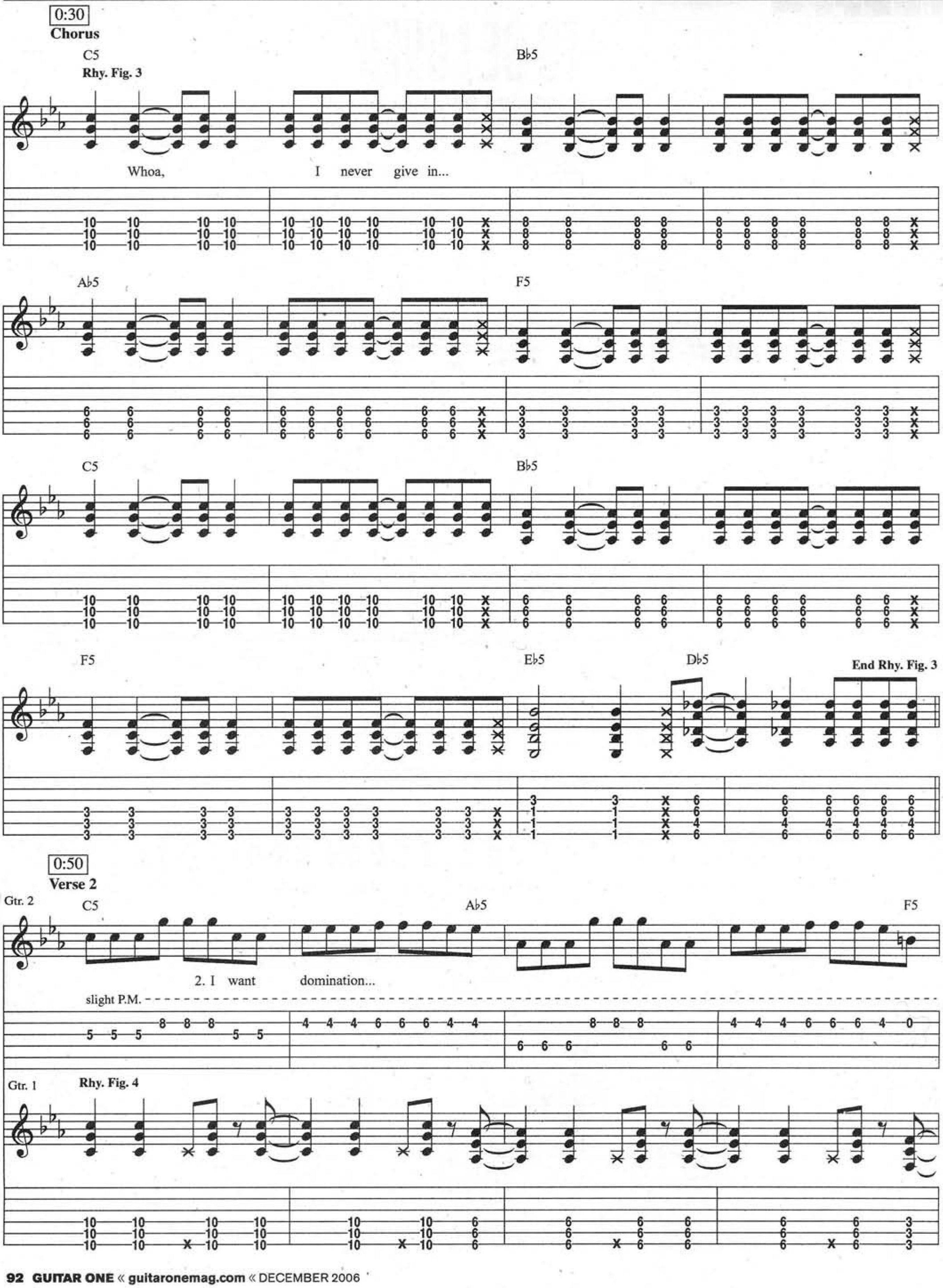

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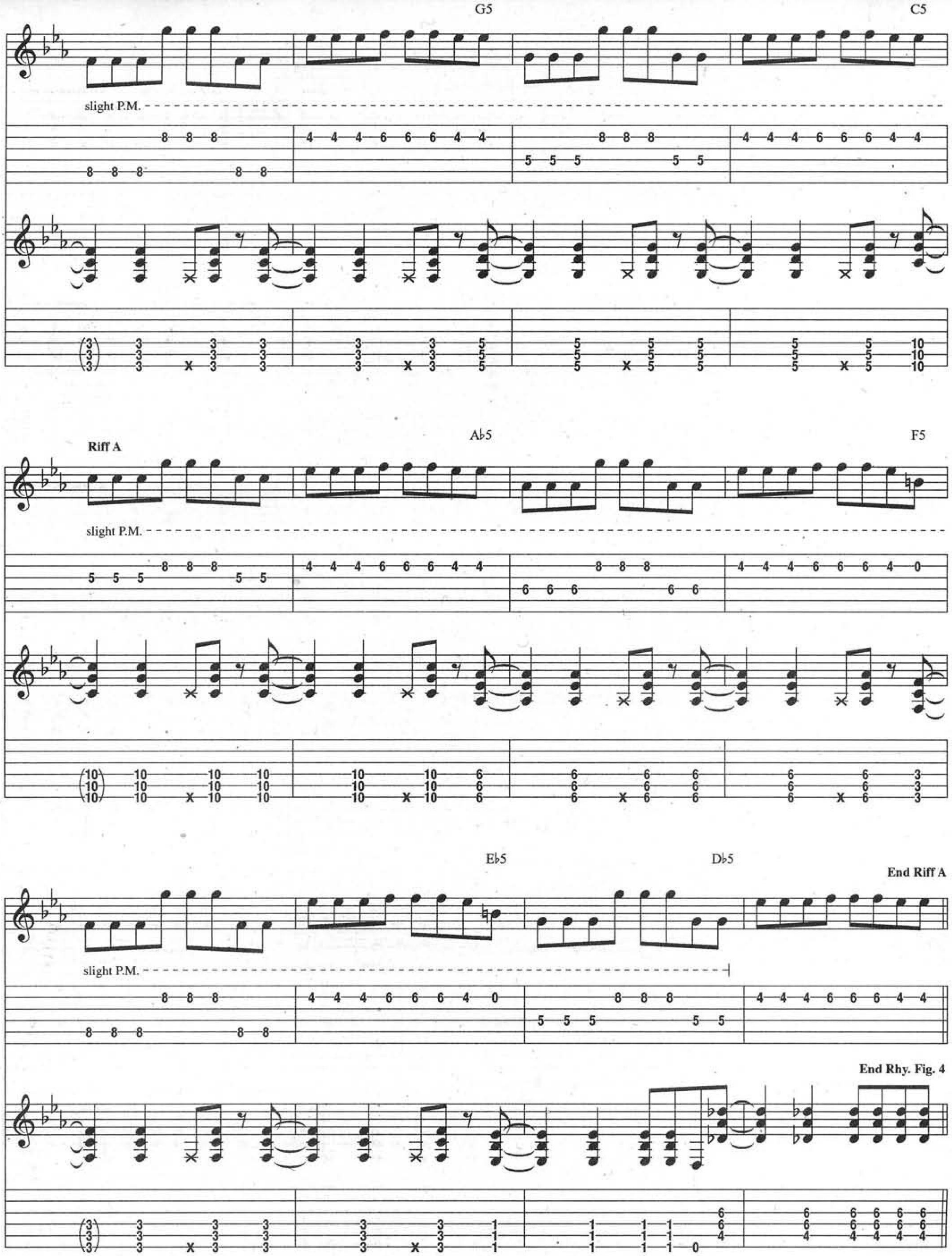

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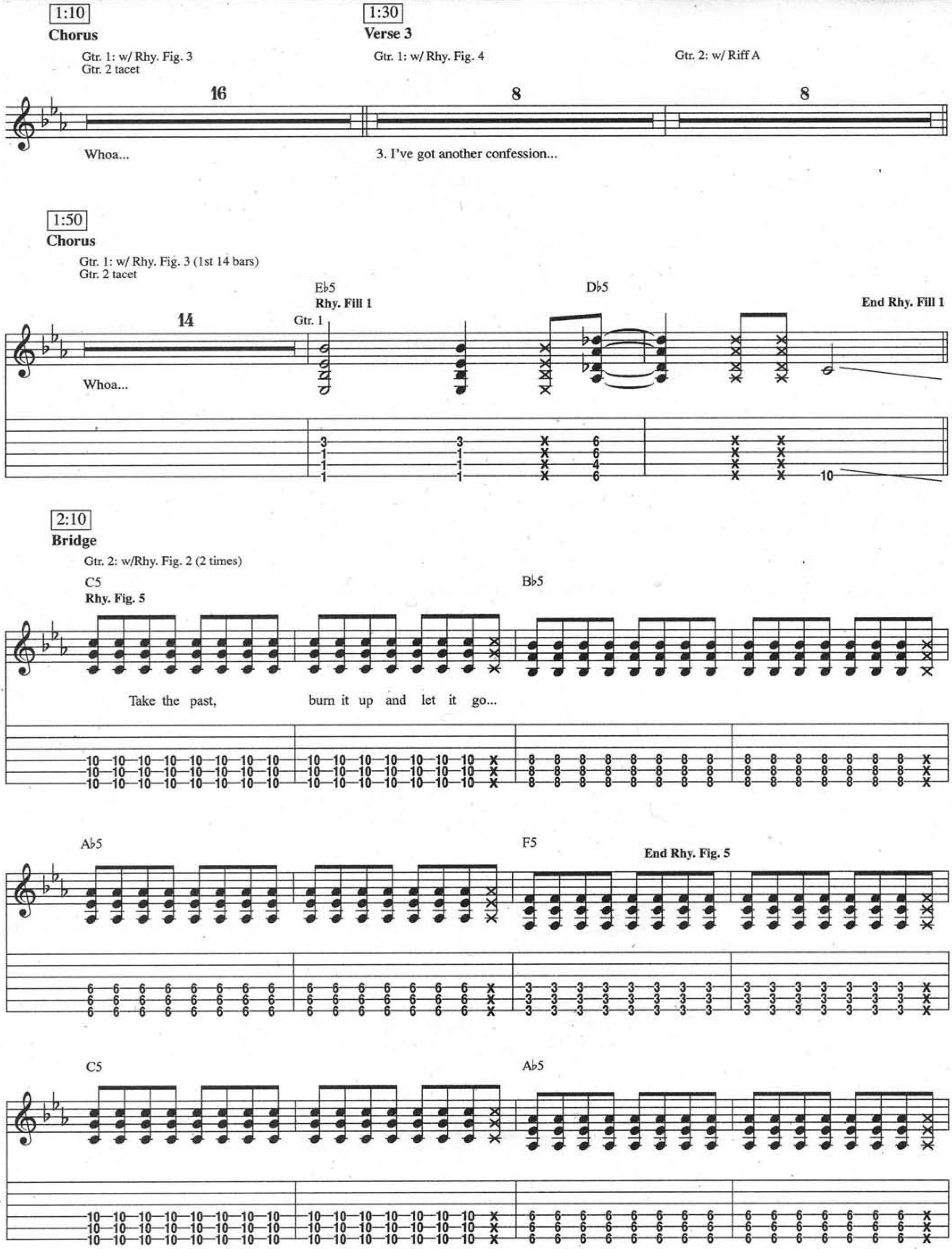

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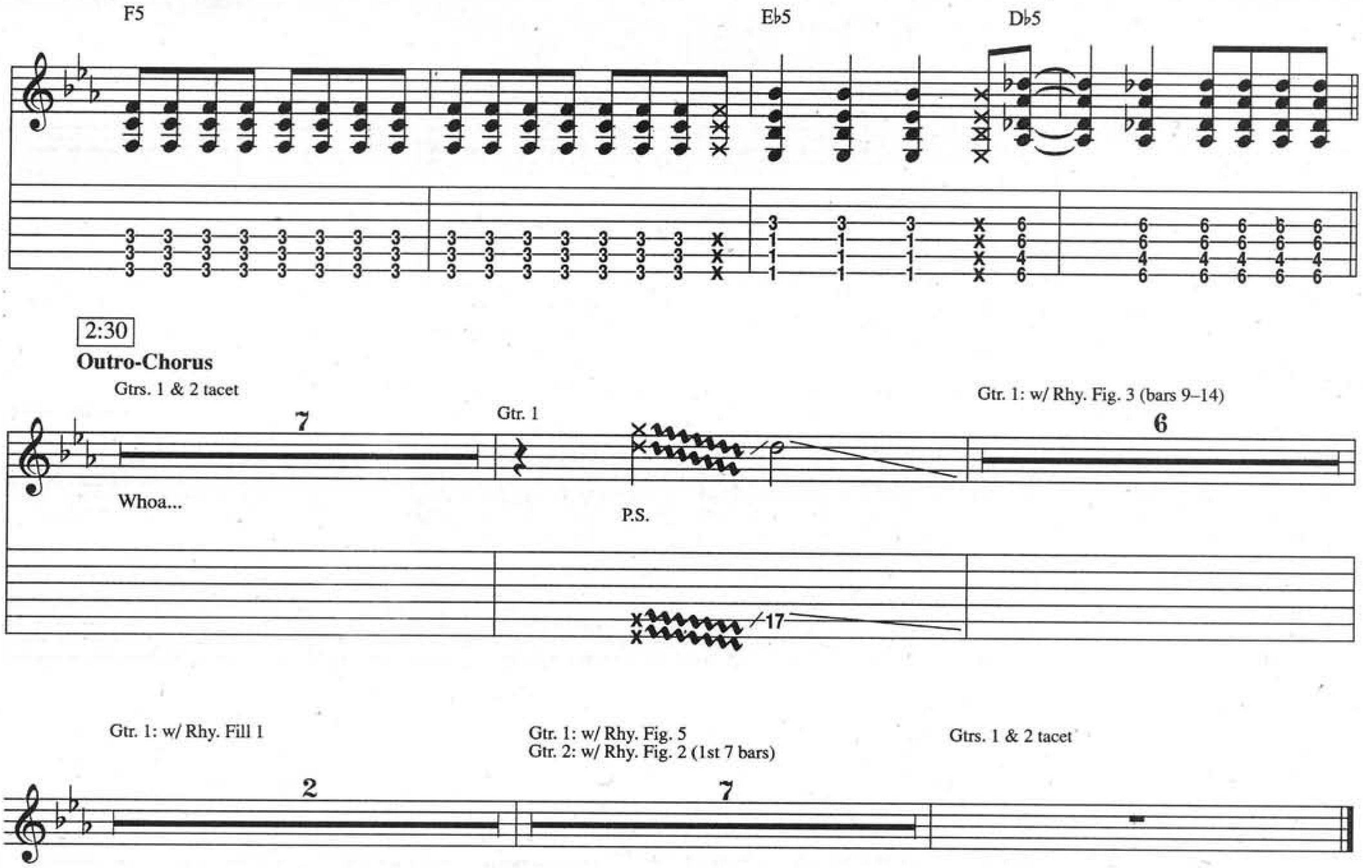

Lyrics

Verse 1
Listen up, turn it up and rock it out.
Party on, I wanna hear you scream and shout.
This is real, as real as it gets.
I came to your town to get some fuckin' respect.
Takin' it back to a hardcore level,
You better be ready, put your pedal to the metal.
Takin' it back to a hardcore level,
Better be ready, put your pedal to the metal. Go!

Chorus
Whoa, I never give in.
Whoa, I never give up.
Whoa, I never give in.
I just wanna be, wanna be loved.

Verse 2
I want domination, I want your submission.
I see you're not resisting to this temptation.
I've got one confession, I love deprivation,
I've got a jet-black heart, it's all fucked up and it's fallin' apart.

Verse 3
I've got another confession, I fell to temptation,
And there is no question there was some connection.
I've gotta follow my heart, no matter how far.
I've gotta roll the dice, never look back and never think twice.

Bridge
Take the past, burn it up and let it go.
Carry on, I'm stronger than you'll ever know.
That's the deal, you get no respect.
You're gonna get yours, you better watch your fuckin' neck.

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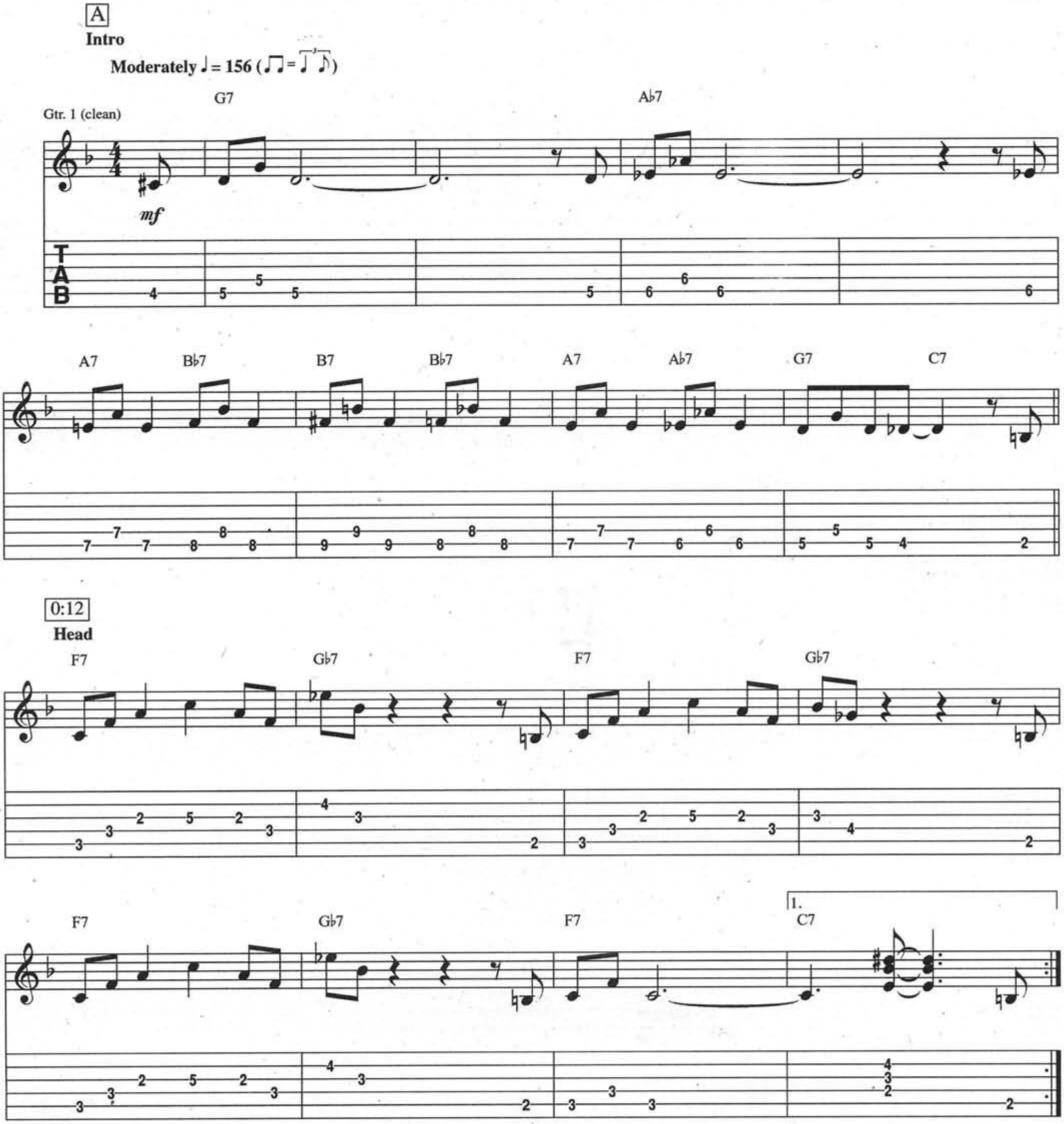
WELL YOU NEEDN'T

As Recorded by Kenny Burrell

(From the Verve Recording A NIGHT AT THE VANGUARD)

Transcribed by Adam Perlmutter

Written by Thelonious Monk



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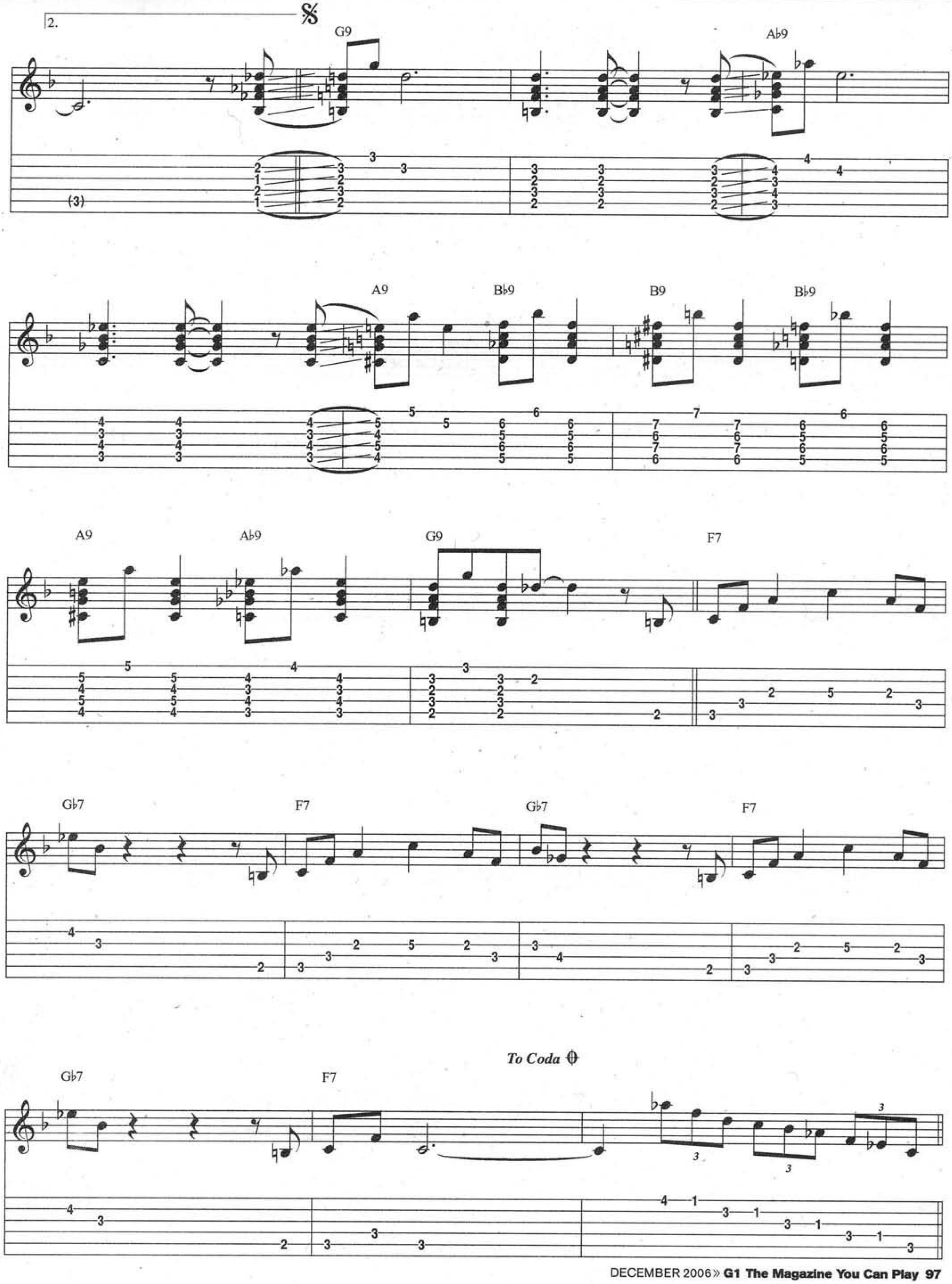
2.
G9
A♭9
A9
B♭9
B9
B♭9
A9
A♭9
G9
F7
G♭7
F7
G♭7
F7
To Coda
G♭7
F7

Well You Needn't

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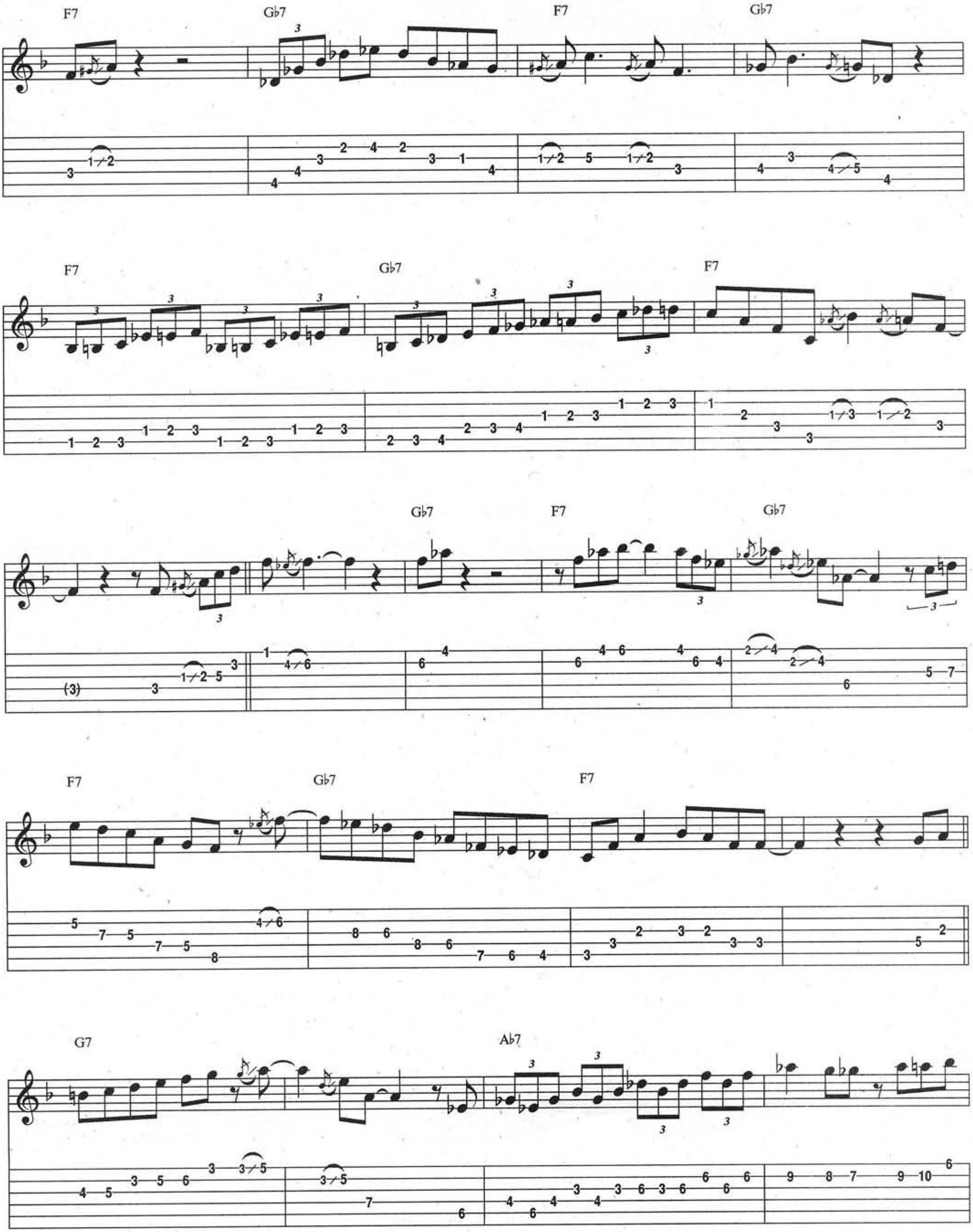
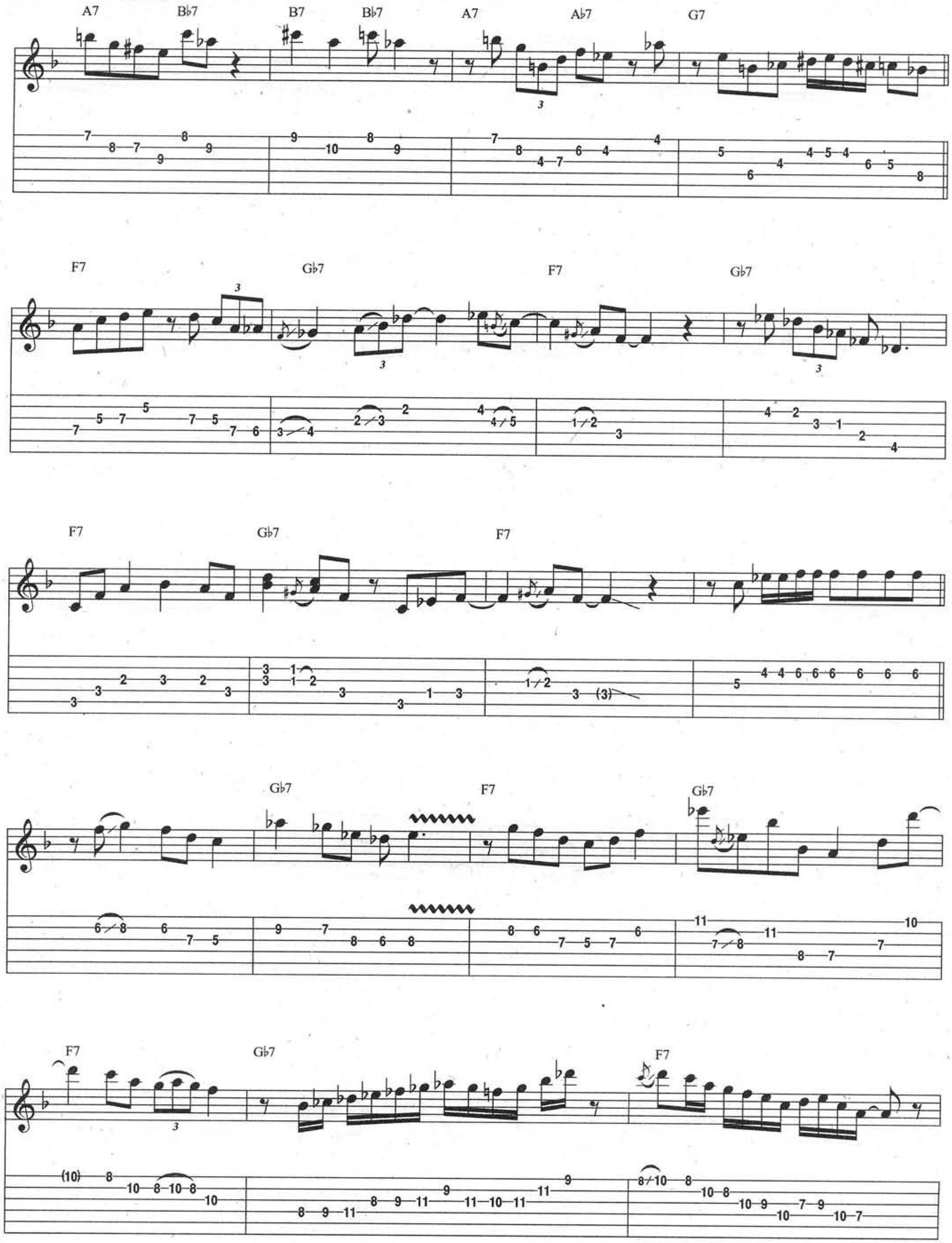
1:02

Guitar Solo




A7
B♭7
B7
B♭7
A7
A♭7
G7
F7
G♭7
F7
G♭7
F7
G♭7
F7
G♭7
F7
G♭7
F7
G♭7
F7

Well You Needn't

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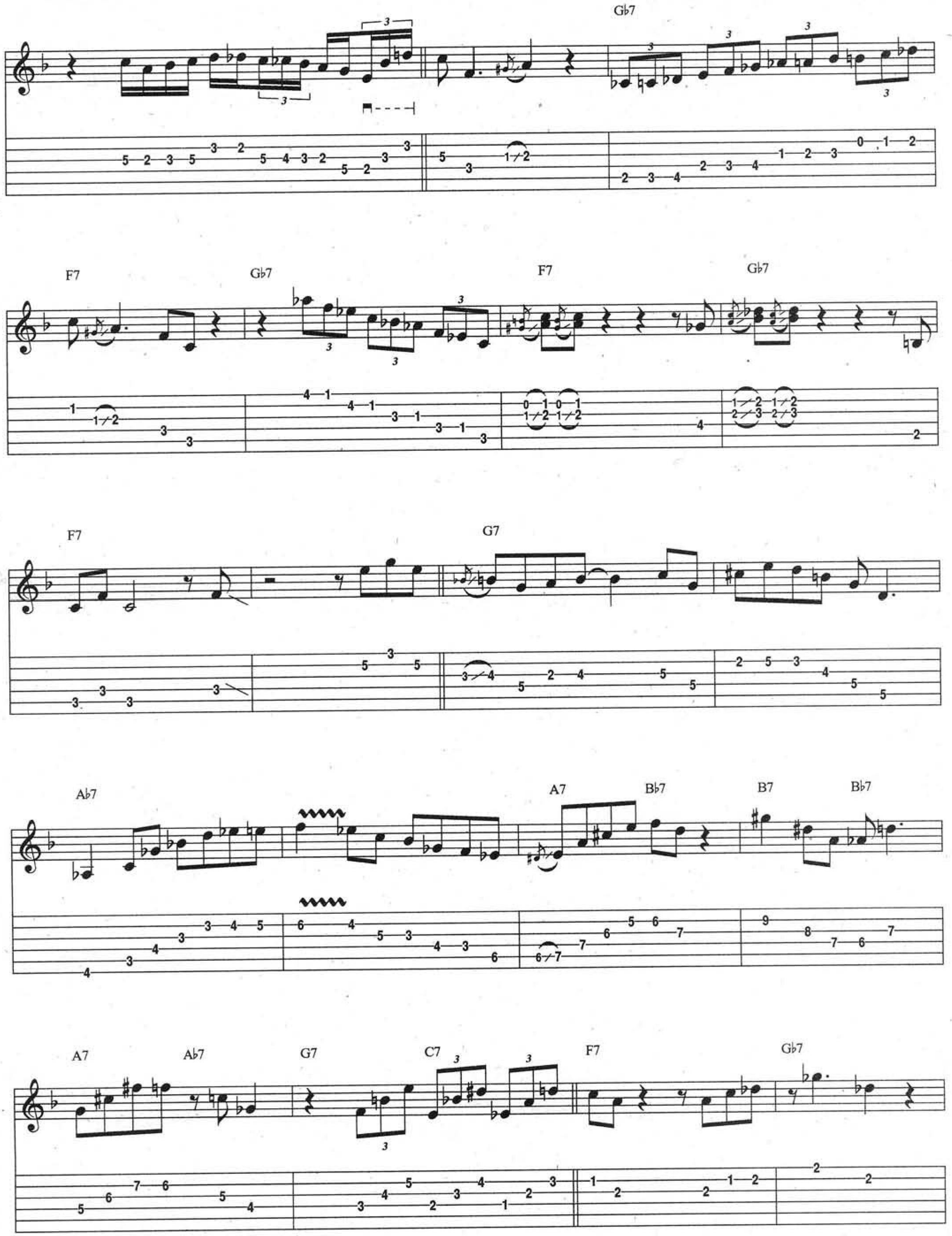

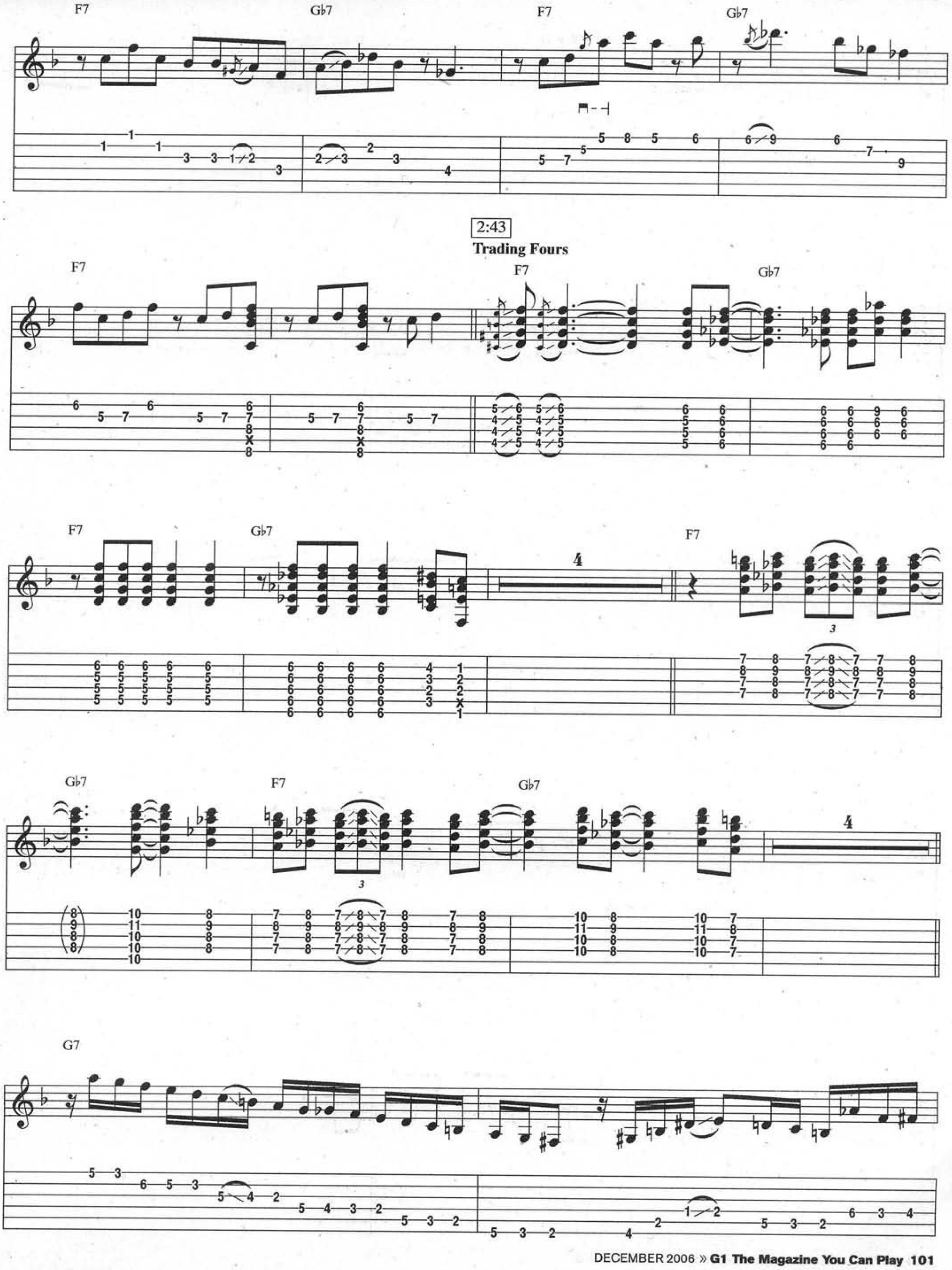
F7
G♭7
F7
G♭7
2:43
Trading Fours
F7
F7
G♭7
F7
G♭7
4
F7
G♭7
F7
G♭7
4
G7

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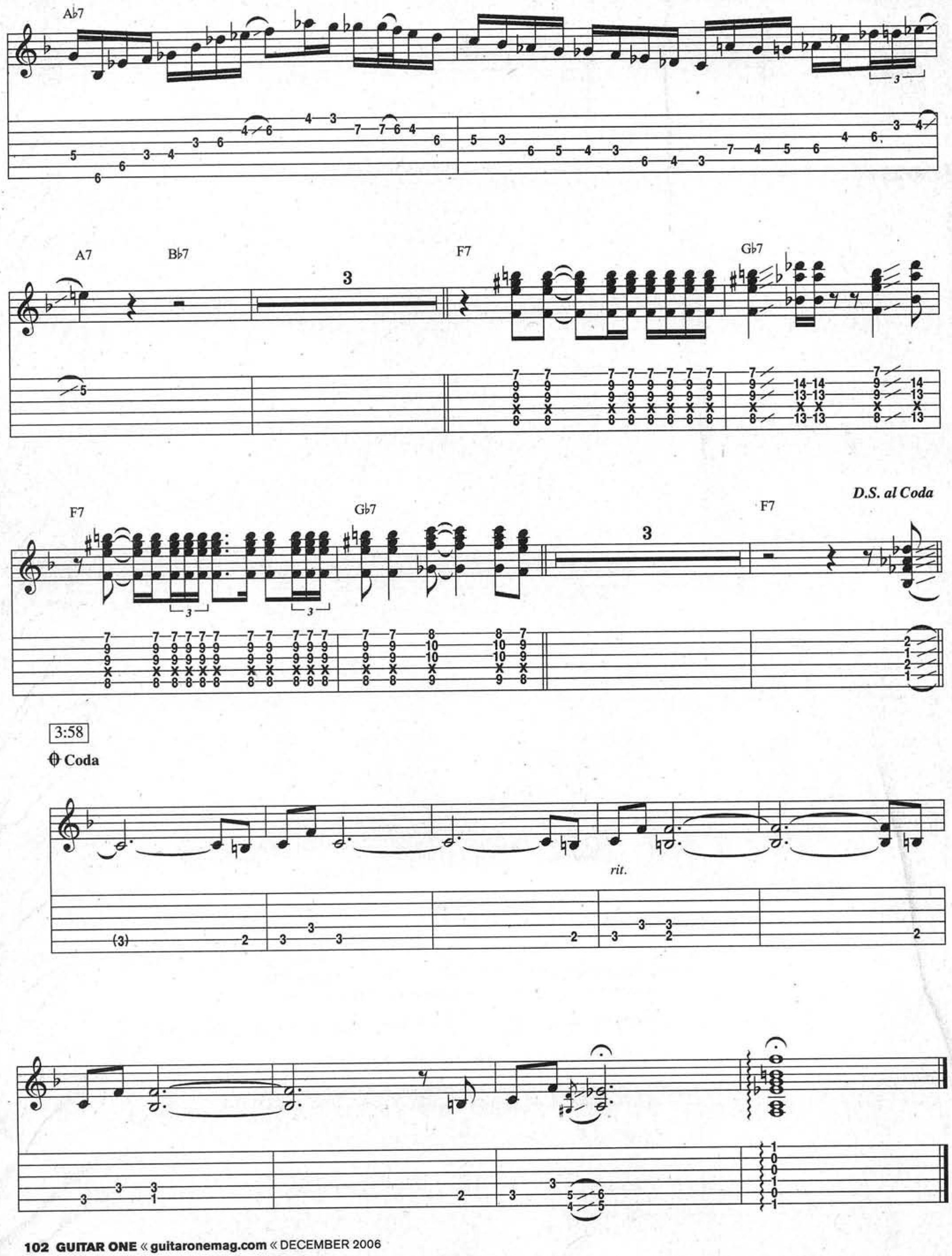

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BROWN SUGAR

As Recorded by The Rolling Stones

(From the ABKCO Recording HOT ROCKS, 1964-1971)

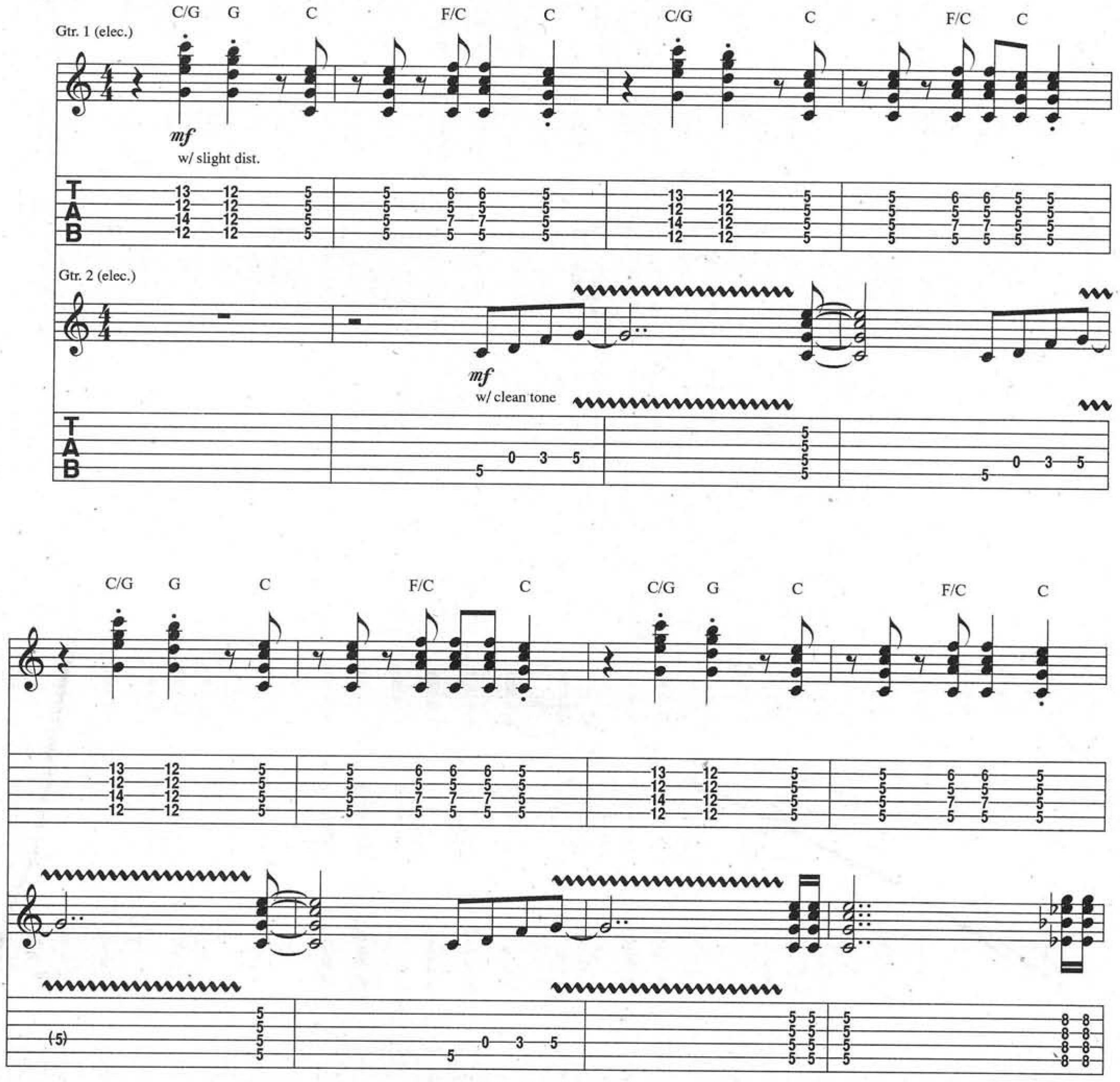
Transcribed by Jordan Baker

Written by Mick Jagger & Keith Richards

Open–G tuning:
(low to high) D–G–D–G–B–D

Intro

Moderate Rock ♩ = 126



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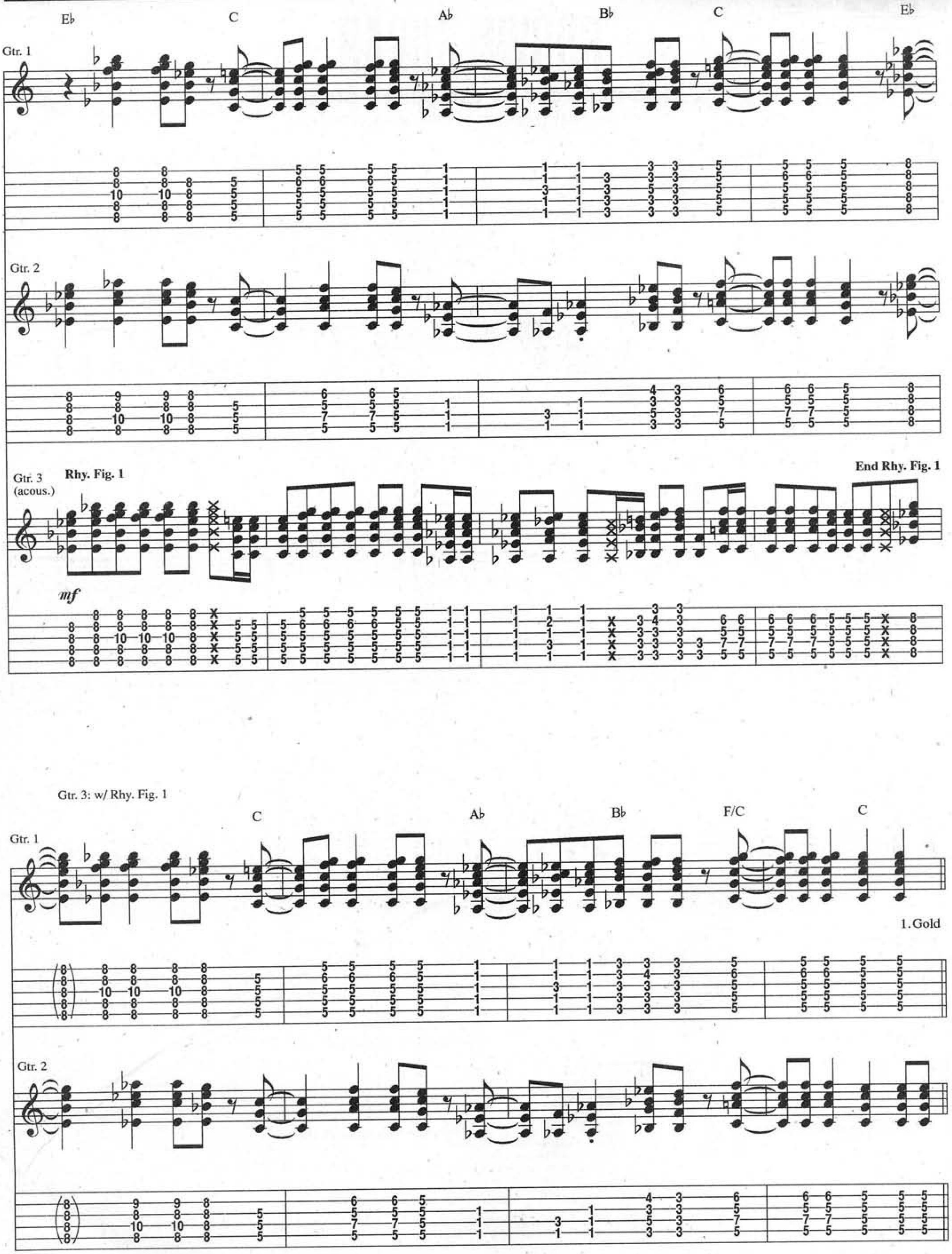
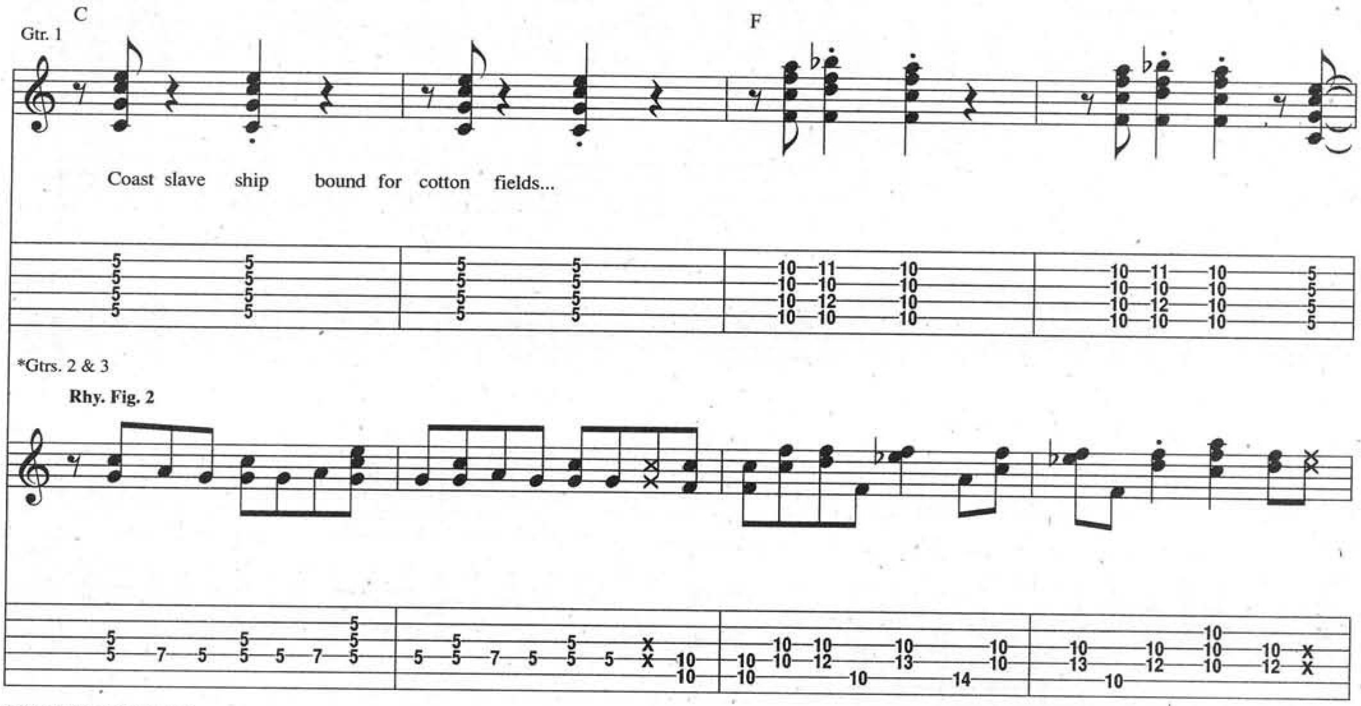
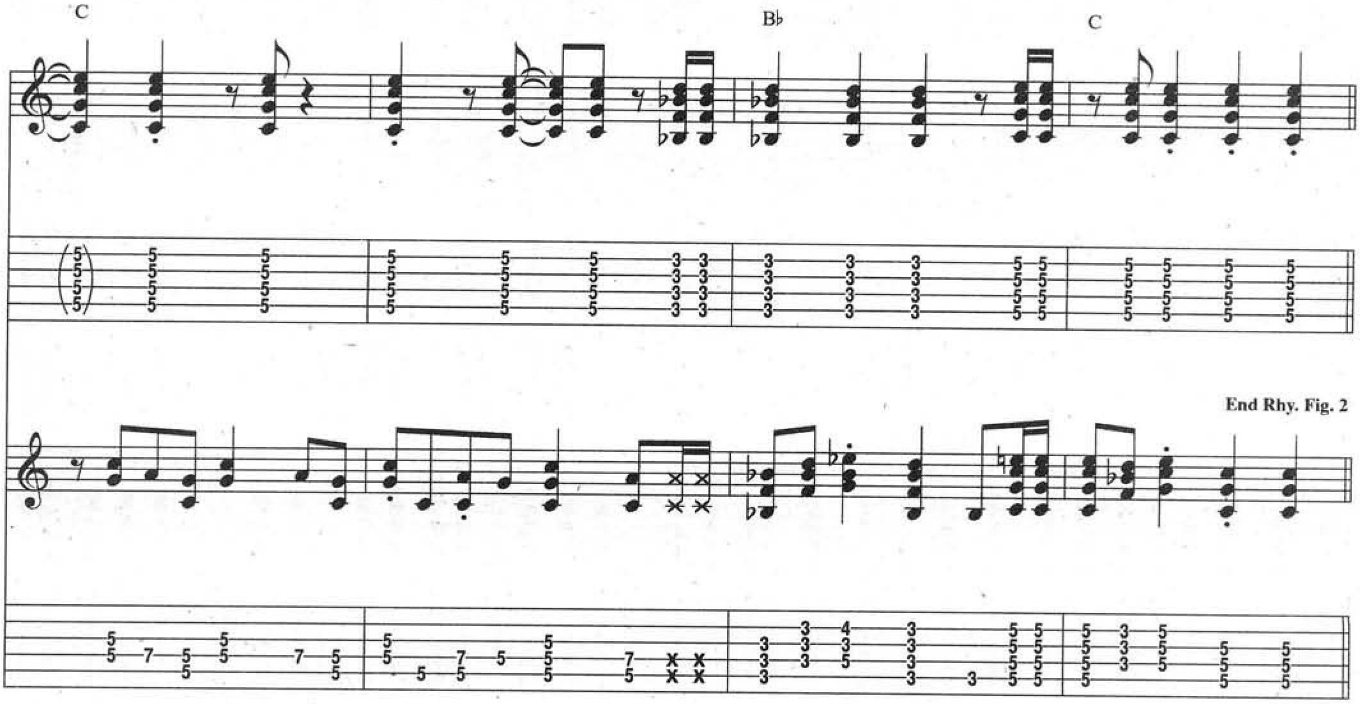


0:31

Verse 1



*Composite arrangement



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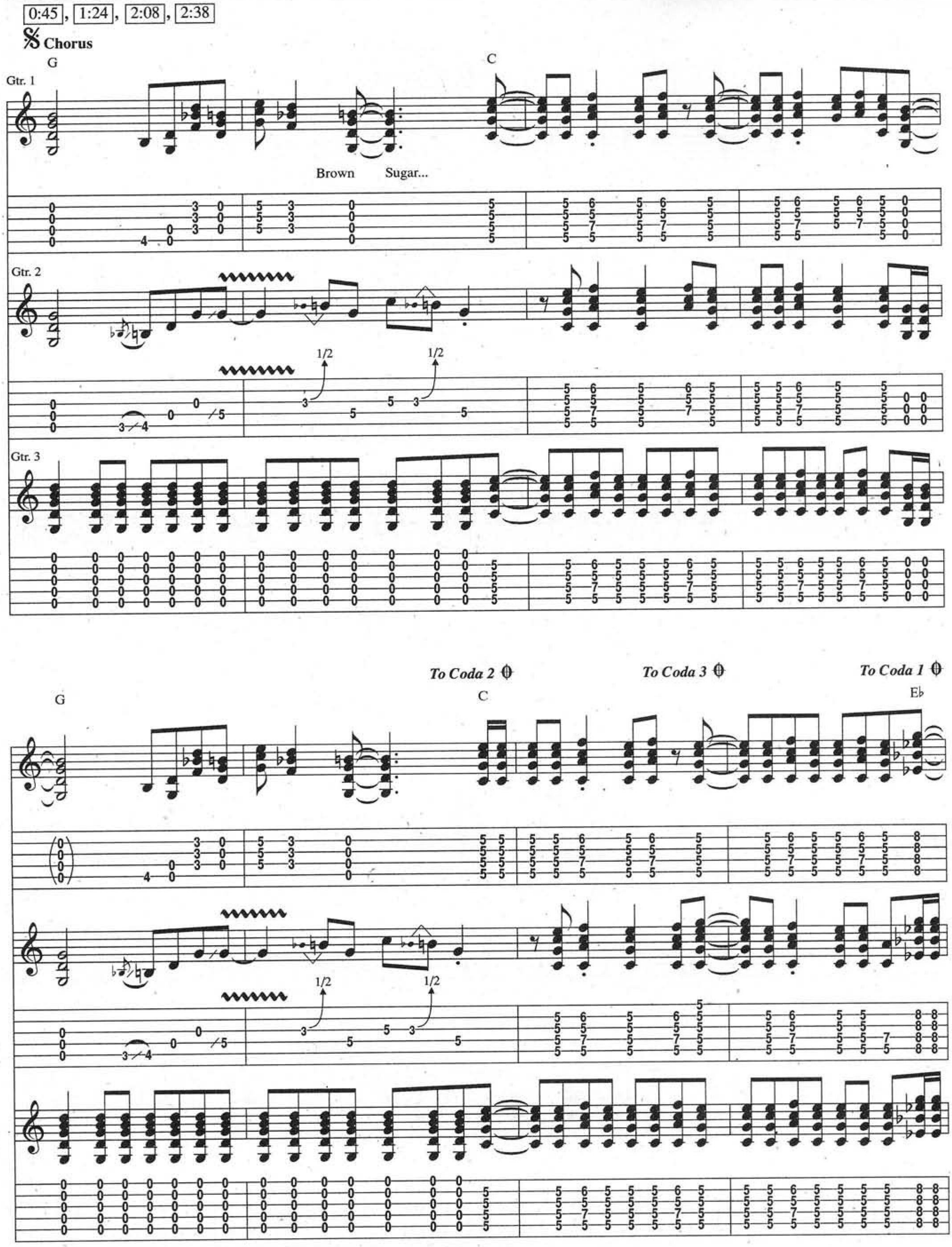

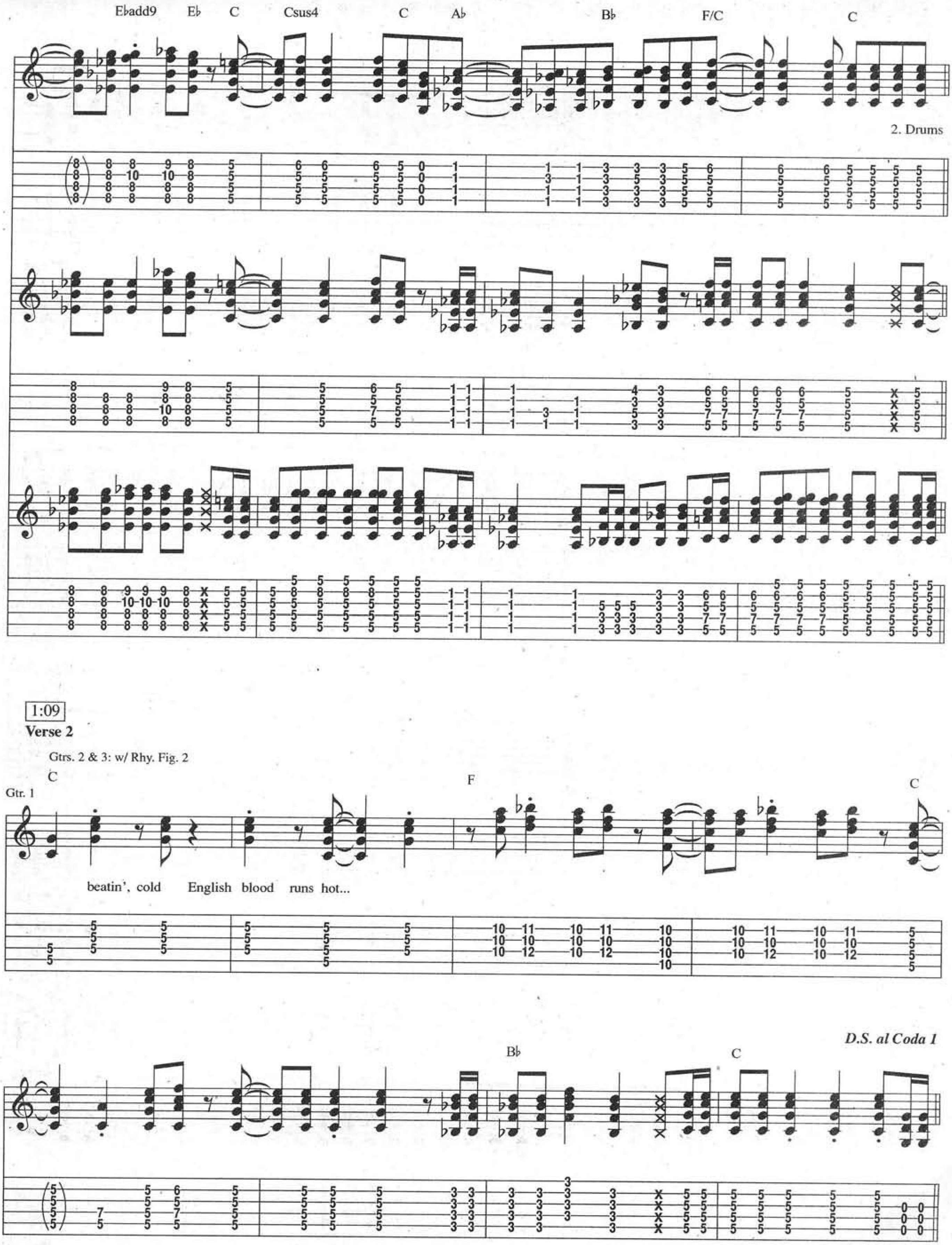
E♭add9 E♭ C Csus4 C A♭ B♭ F/C C
2. Drums
1:09
Verse 2
Gtrs. 2 & 3: w/ Rhy. Fig. 2
C F C
Gtr. 1
beatin', cold English blood runs hot...
D.S. al Coda 1
B♭ C

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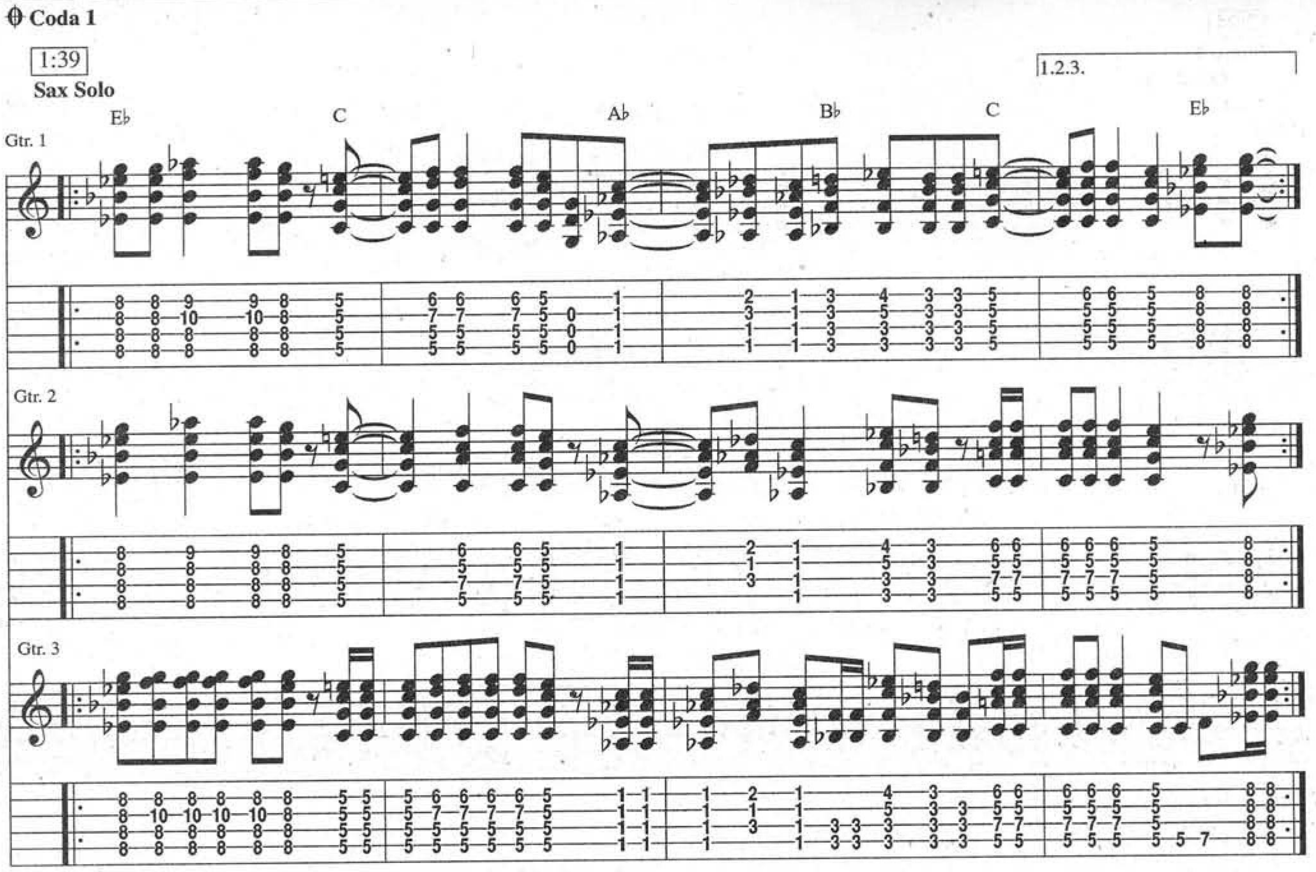

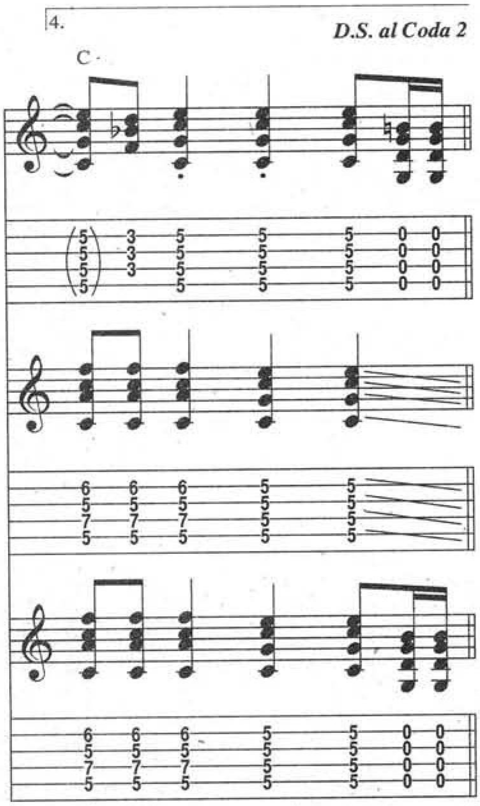

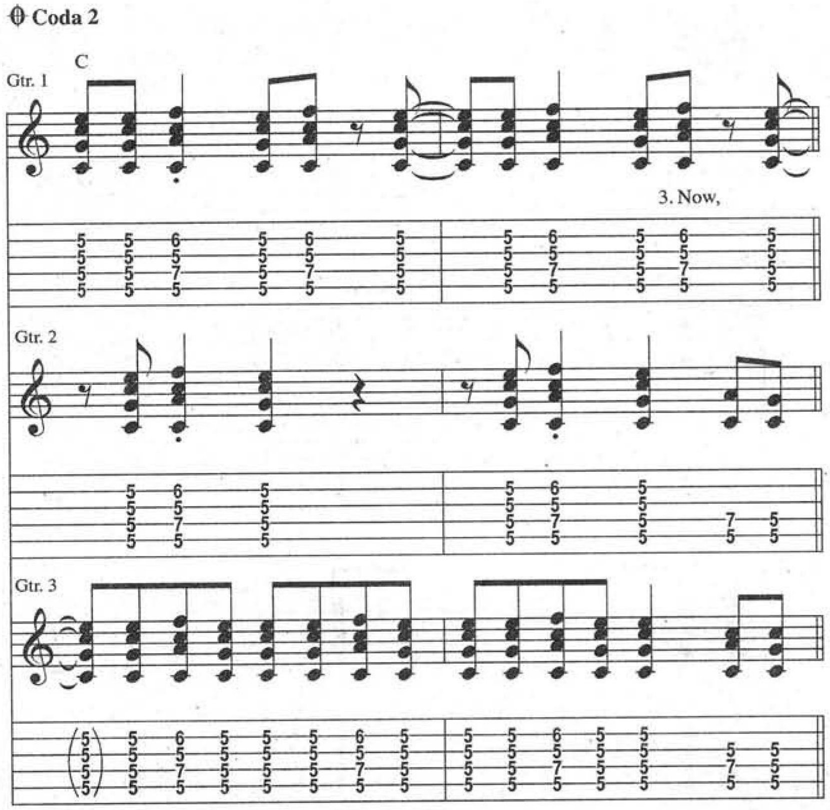

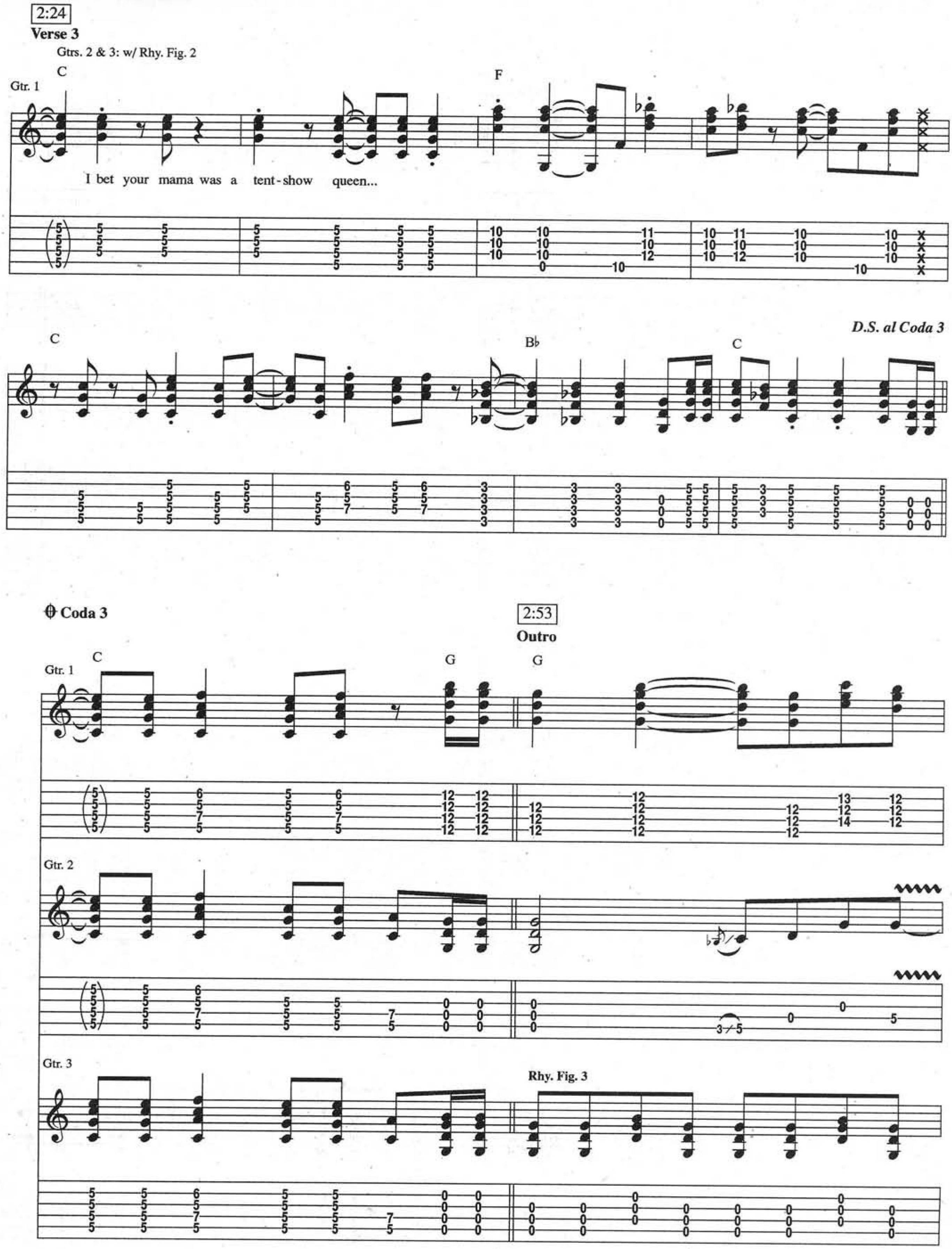
2:24
Verse 3
Gtrs. 2 & 3: w/ Rhy. Fig. 2
C
Gtr. 1
F
I bet your mama was a tent-show queen...
C
B♭
C
D.S. al Coda 3
Coda 3
2:53
Outro
C
Gtr. 1
G
G
Gtr. 2
Gtr. 3
Rhy. Fig. 3

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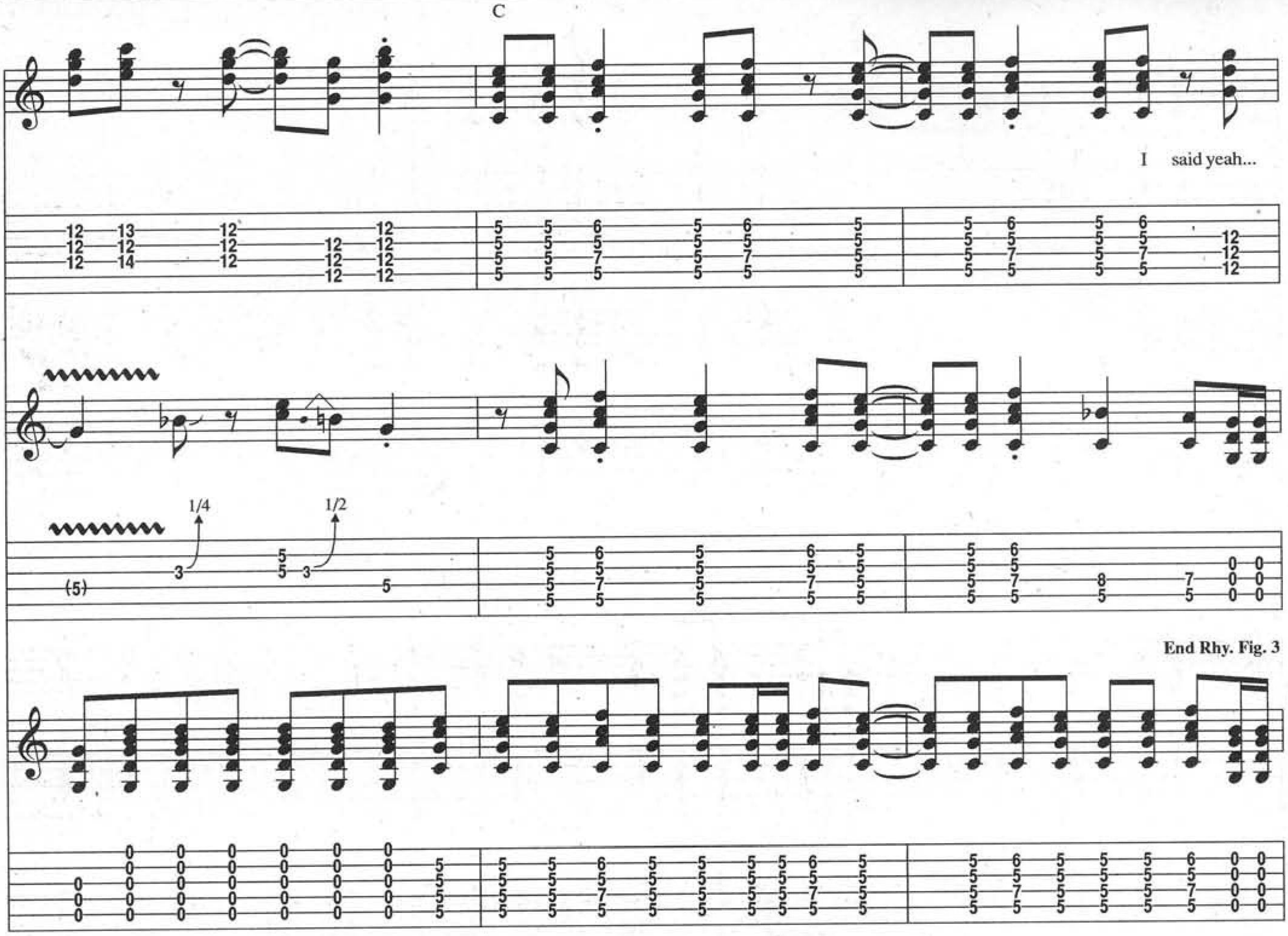

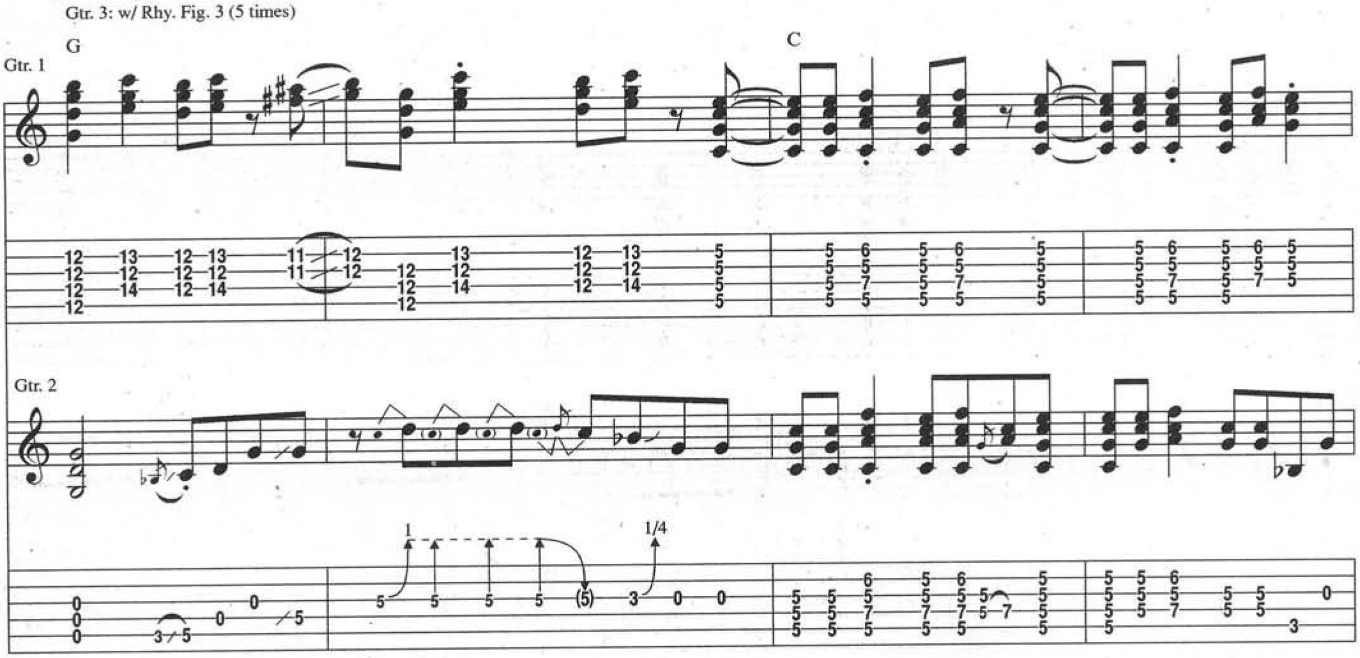

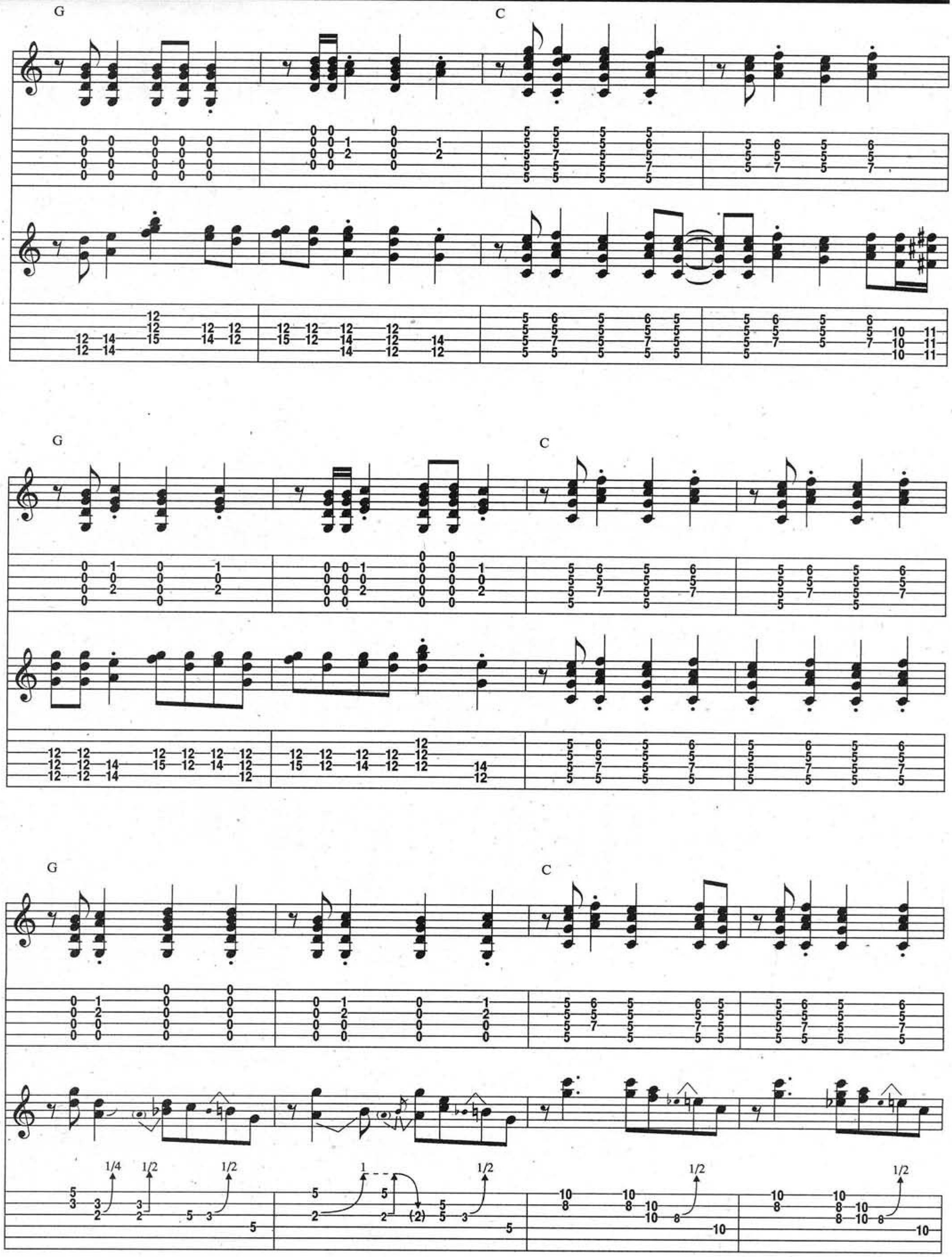
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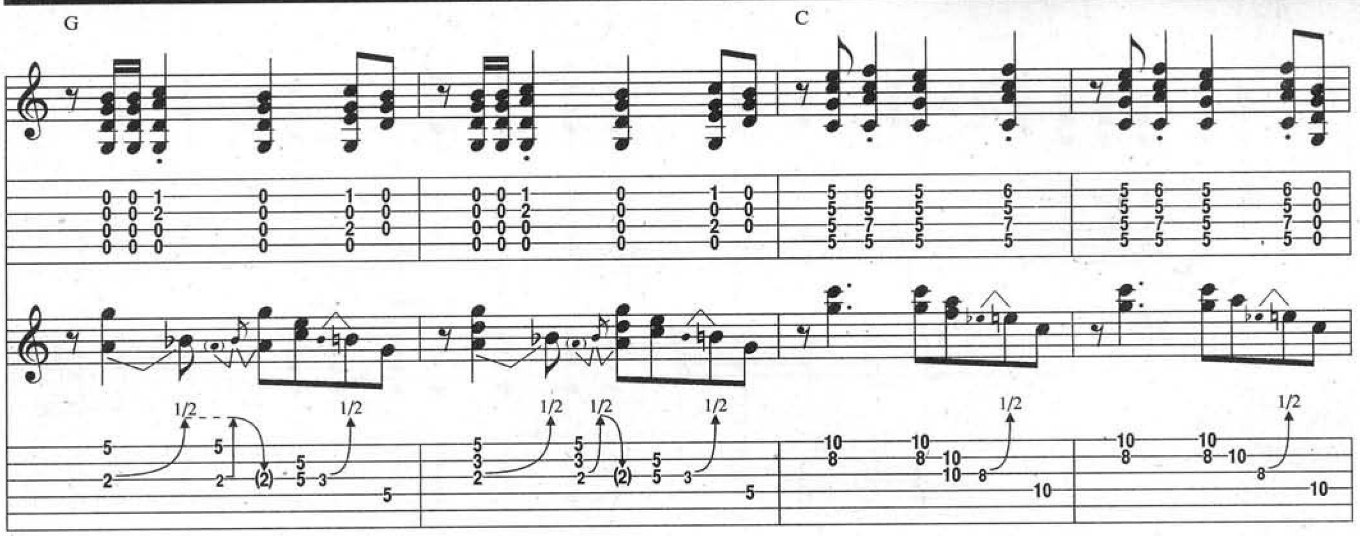

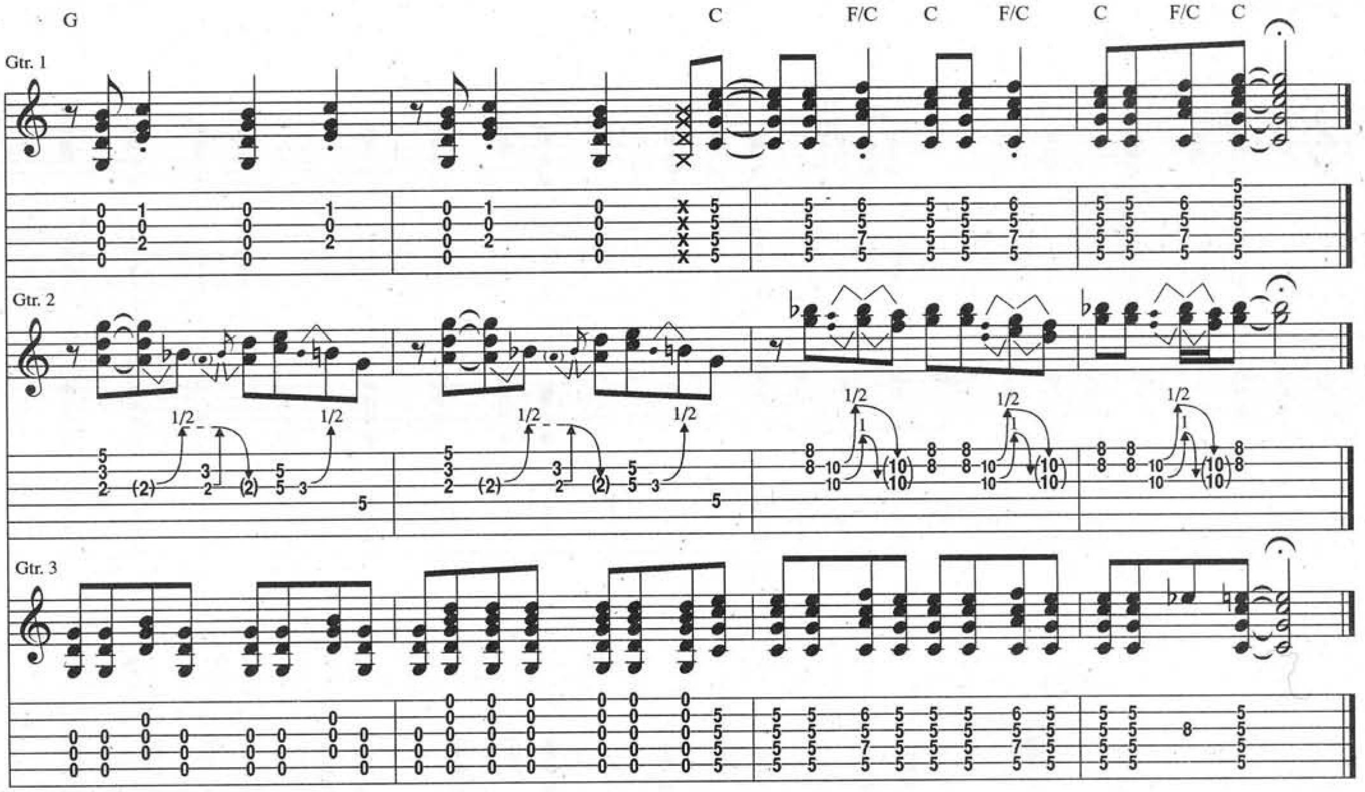

Lyrics

Verse 1
Gold Coast slave ship bound for cotton fields,
Sold in the market down in New Orleans.
Scarred old slaver know he's doin' alright.
Hear him whip the women just around midnight.

Chorus 1, 2 & 4
Brown sugar, how come you taste so good?
Brown sugar, just like a young girl should.

Verse 2
Drums beatin', cold English blood runs hot,
Lady of the house wonderin' where it's gonna stop.
House boy knows that he's doin' alright.
You shoulda heard him just around midnight.

Chorus 3
Brown sugar, how come you taste so good?
Brown sugar, just like a black girl should.

Verse 3
I bet your mama was a tent-show queen,
And all her boyfriends were sweet sixteen.
I'm no schoolboy but I know what I like,
You shoulda heard me just around midnight.

Outro
I said yeah, yeah, yeah. How come you taste so good?
Yeah, yeah, yeah, just like a black girl should. Yeah, yeah, yeah.

CONTINUED FROM PAGE 55

ic minor scale—like in "The Curse of Castle Dragon" [**Fig. 4**]. That's A harmonic minor [A–B–C–D–E–F–G♯], based in E. That song also has some fast picking [**Fig. 5**]. With most fast-picking stuff, you're also moving your left hand in time with your right. This is half and half; the end is all picking, on one note. There's a new way to play arpeggios on that song too. Originally, I took an E5 power chord, played the notes separately, and harmonized it up the E minor pentatonic scale [**Fig. 6**]. Then I applied that idea to an E minor triad, where I'm using only the notes E–G–B [**Fig. 7**]. Once I'd done that with E minor, I tried it with major and diminished as well.

There's also a cool new lick in the solo of "Rusty Old Boat"—a D arpeggio using the exact same fingering in different octaves [**Fig. 8**]. I hardly ever sweep arpeggios—I'm always figuring out other ways to get that sound.

And people often confuse your string-skipping arpeggios for sweep picking. Yeah. Something like this [**Fig. 9**] *sounds* a lot like straight-up sweep picking, but it's not. With string skipping, it's best to start simple—build up some licks where you go between neighboring strings, like this one in A minor [**Fig. 10A**]. The trick is in the picking pattern, and the hammer-ons and pull-offs. Now I'll use the same technique, but with a wider stretch, and skip some strings [**Fig. 10B**]. The result is a nice, wide-sounding arpeggio.

How do you incorporate those techniques into triad arpeggios? There's a bunch, like these in E minor [**Figs. 11A–B**], and this very difficult lick [**Fig. 12**]. But just starting at the lowest note and going to the highest note isn't the only thing you can do with arpeggios. I did a lot of exploring with E minor triads in relation to open strings, to play off how the guitar is tuned [**Fig. 13**]. There are also a lot of string-skipping triad arpeggios in the Haydn Symphony [*No. 88 Finale—Ed.*] I did on this album [**Fig. 14**].

You also play some ferocious blues-rock licks on songs like "Hurry Up" and "Full Tank." Are some of these new as well? One of the blues licks I just learned—I can't believe I didn't know it all this time—involves bending a string and, while it's bent, switching to the next string, which will be pre-bent, and bringing it back down [**Fig. 15**]. I did something like that in "Hurry Up" [**Fig. 16**]. It's that "falling down" kind of sound, without the whammy bar. "Hurry Up" is actually my favorite song on this album. The main riff starts in the key of E, but then I transpose it up a minor 3rd, to G, for a more "open" sound [**Fig. 17**]. On the album in general, I tried to do more open-string stuff, because that's unique to the guitar.

You're doing some incredibly fast picking at the end of "Full Tank." What's happening there? That's basically me going nuts in G major [**Fig. 18**]. The whole trick is the slide with your pinky, which puts you in position for the next lick. There's a really basic speed-picking lick I do over and over in the breakdown of "Straight Though the Telephone Pole." It's almost like an exercise—and I apologize for that—but it's still exciting [**Fig. 19**]. That's alternate picking, starting with a downstroke and heading up the E minor scale at three notes per string—one of the best ways to practice picking.

What does your live rig consist of these days? I've been going nuts with the pedalboard lately. It's jammed with things like the Electro-Harmonix Electric Mistress, Boss DD-3, MXR Phase 90, Ibanez Tube Screamer, and Boss tuner. I've got a ton of Ibanez guitars, too. The doubleneck is two RGs that were chopped up and glued together. I brought a 1982 Destroyer II for today's photo shoot; I used it on "Full Tank" and "My Teeth Are a Drumset." My amp is a stock Laney GH-100L, a killer heavy-metal head. And I use Ernie Ball RPS strings—.009s as well as a .010–.046 set—for their extra wrapping around the ball. That extra reinforcement really cuts down on broken strings.

Jeff Beck

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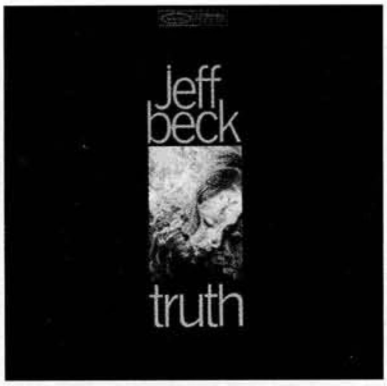

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CONTINUED FROM PAGE 60

SPAIN

Paco Peña
Ambassador of Flamenco

Ever since he left his native Córdoba to take his place on the world stage in the late '60s, Paco Peña has been one of flamenco's leading players, which makes him eminently qualified to discuss that firecracker Spanish combination of folk traditions and classical technique. "It's a folk music that has been there for centuries," he explains during a stop on his flamenco troupe's recent North American tour. "But more recently, flamenco guitarists have been fascinated by the great possibilities of the classical guitar, and they've adopted a huge amount of learning, particularly for the left hand but even for the right. To create a tremolo [with the picking hand], for example, is something that wasn't done before. That is a more recent development."

Indeed, up until about 100 years ago the guitar in flamenco existed merely to support the singers and dancers. But in the 20th century, guitarists—Peña foremost among them—got more ambitious with their gunslinging, to the point where their style is now considered a dominant trait in the music. And yet, Peña insists, "the essence of flamenco is the song. Guitar is just a part of that. If you want to stir somebody to dance, you have to be percussive and rhythmical. This razor-sharp rhythmic delivery stems from that."

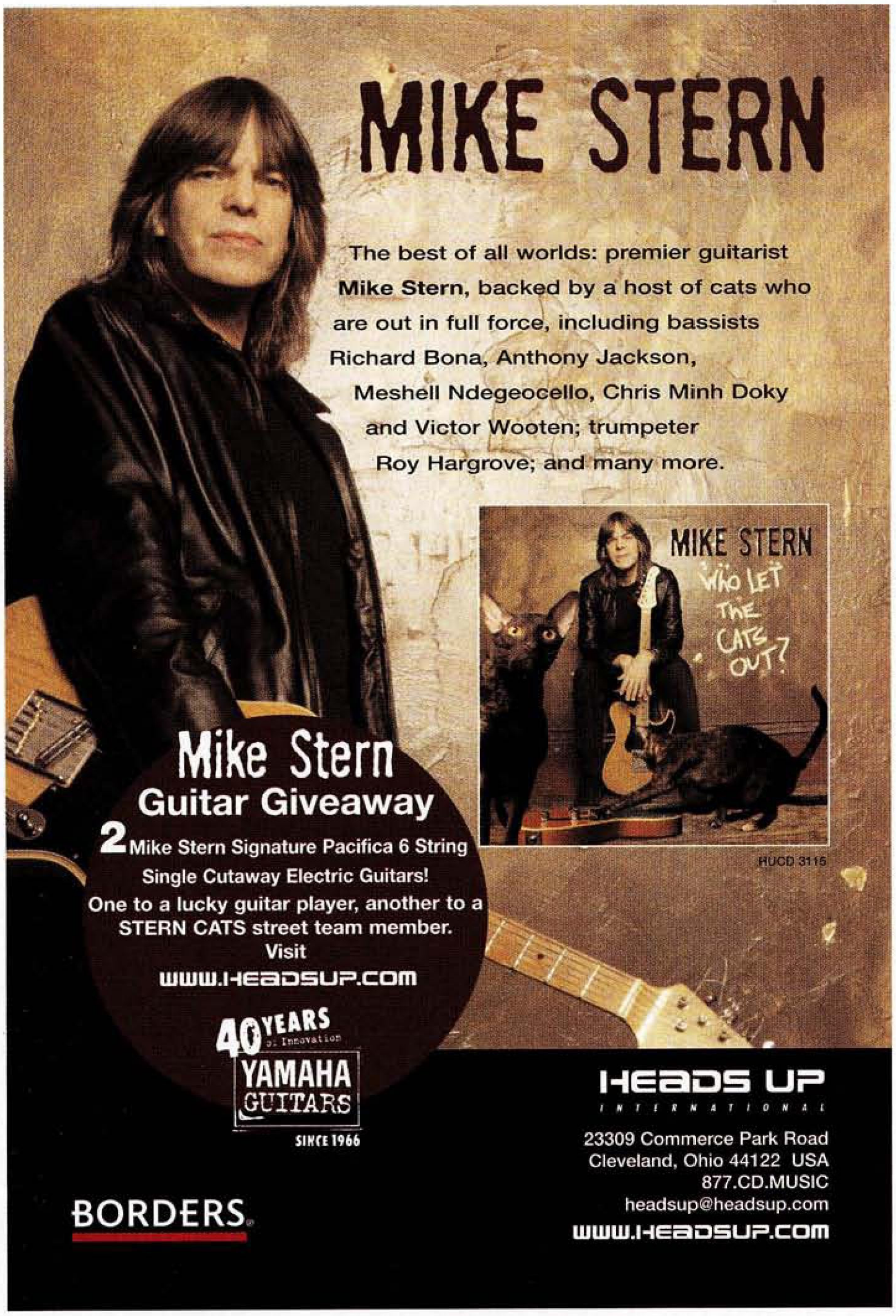
Flamenco guitarists' pick-hand techniques—strumming that sounds like a drum roll and single-note lines that move at a hare's pace—put fear in the hearts of even seasoned players. "The guitarist is constantly trying to be more subtle, more precise, more daring, to surprise even himself," Peña says. "It's a celebration, but it's almost a fight as well. In a way, it's almost rebellion because of the music's history, the suffering of the people, and so on. Those elements make it very particular. You strum the guitar forcefully, unlike in classical guitar, where you're more controlled and sedate in trying to achieve all sorts of nuances. The flamenco guitar is very

JOZEF GITOWACKI

spontaneous in how you hit it."

The music's harmonic structure is also distinctive, as Ardeshir Farah, one half of the eclectic guitar duo Strunz & Farah, and a keen student of flamenco, points out. "A lot of the modes in flamenco are very similar to the modes in Persian and Middle Eastern music," Farah says. "But traditional Persian bands basically alternate a melody—they don't have a bass, or instruments, like a piano or a guitar, that follow a chordal harmony. Guitar in flamenco actually harmonizes those modes into beautiful chords."

And because the traditional form is based around both song and dance, improvisation by a flamenco guitarist takes on a whole different form. "If the dancer does an interesting step," Peña says, "then you respond by doing an interesting thing with the guitar which you haven't done before. You know



the language, so you respond to whatever somebody is doing by creating something yourself, and thus spurring that person to do more. Equally with the singer, you hear a slant in the voice, and that leads into a harmony. You actually evoke that quality of the voice with whatever you do with the guitar."

You can hear what he's talking about on the stellar compilation *The Art of Paco Peña* (Nimbus), on which Peña demonstrates his skill on an instrument that is itself a modern classic, custom-built by Almería luthier Gerundino Fernández.

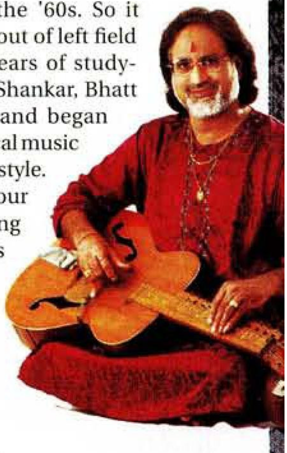
INDIA

V.M. Bhatt
Hotter Than Vindaloo

Remember those nutty multi-neck designs played by the likes of Michael Hedges and Rick Nielsen in the early '80s? Maybe there was something in the air at the time, but several continents away, two Indian Classical musicians simultaneously got the idea to build guitars based on the Western hollowbody but outfitted with the same kind of sympathetic strings you see on a sitar—strings that are never fretted but simply vibrate along with fretted notes, creating a drone. One of those musicians was Vishwa Mohan Bhatt. (The other was Debashish Bhattacharya; see the "Players of Distinction" sidebar, page 60.)

"Soundwise, I was looking for something very loud, vibrant, exciting, and at times tender," Bhatt says, explaining the impetus behind his creation of the 20-string behemoth called the *mohan veena*. "I wanted an acoustic sound, not electrified. And by sliding the rod with the left hand, I could use a lot of legato, to bring out the vocal nuances on the instrument."

Yes, Bhatt uses a slide. This isn't a new concept in Indian music; at least one ancient Indian instrument, the fretless *vichitra veena*, is played in a similar manner, with a special glass ball called a *batta*. Hawaiian lap-steel player Tau Moe introduced the lap steel to India in the '30s, and Brij Bhushan Kabra adapted the instrument to Indian Classical music in the '60s. So it didn't come entirely out of left field when, after many years of studying sitar under Ravi Shankar, Bhatt picked up a guitar and began playing Indian classical music in the Hawaiian slide style. (He says it took him four years to master hitting the correct pitches with the slide.)



What sets Bhatt apart are his speed, his knack for playing complex lines, and his ability to cross over effortlessly into other styles. In addition to his numerous Indian Classical recordings, he's cut cross-cultural jam sessions with Jerry Douglas (*Bourbon and Rosewater*), Taj Mahal (*Mumtaz Mahal*), Béla Fleck (*Tabula Rasa*), and—you guessed it—Ry Cooder (*A Meeting by the River*), all facilitated by the Water Lily Acoustic label.

"At any one point," he says, "only seven musical notes matter. In Indian Classical music, it's not so difficult to understand any other kind of music. We have a scope for improvisation, and we have so many scales; ragas are like a scale. That's why we can combine with any style. The only thing is you have to have a skill in how you utilize your talent. That is the success of the artist.

"For me, it is not so difficult," he continues. "Sometimes we never compose or rehearse. When I recorded with Ry Cooder, that was the first time I met him. We sat down with our instruments and the recording was done without any retakes. We didn't finalize what we were going to play. We composed every

tune in less than 10 minutes."

Bhatt goes on to explain the similarities between Indian, Chinese, and Western modes. "We have *rag dhani,* which is very close to—" Rather than finish his sentence, he continues by singing an intricate melodic passage that could conceivably be played by a blues soloist. Without words, he drives home two points: (1) that the minor pentatonic is universal, and (2) that musicians should sing through their instruments.

Good points to remember for your own ethnomusicological experiments.

TOOLS OF TRANSCENDENCE

No, these exotic stringed instruments aren't exactly standard guitars. But they do rock.

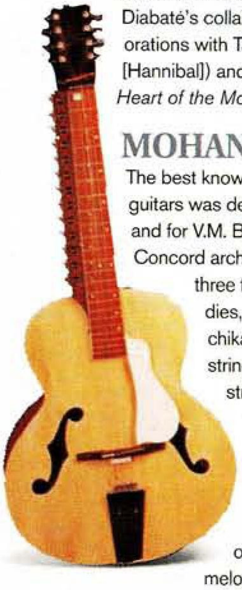
CHATURANGUI

Based on a Weissenborn lap steel, with a hollow neck and 24 strings, this is the most highly strung of the instruments in Debashish Bhattacharya's trinity of guitars. It has six primary strings for melodies, four drone strings, and 14 sympathetic strings. Bhattacharya designed the guitar to combine the tones of a rudra veena, sarod, sitar, and violin.

KORA

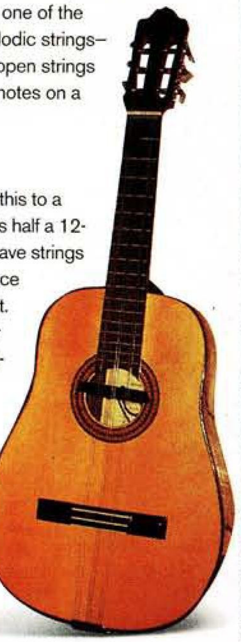
Some say this traditional West African instrument dates back to the 13th century. Made out of a calabash gourd, cowhide, and wood, it usually has 21 strings that, like a guitar's, run over a bridge. An ancestor of the six-string? Maybe. Soundwise, it more closely resembles a harp, due to the ringing open strings. To hear the speeds a kora player can reach, a good starting point would be Toumani Diabaté's collaborations with Taj Mahal (*Kulanjan* [Hannibal]) and Ali Farka Toure (*In the Heart of the Moon* [Nonesuch]).

MOHAN VEENA



The best known of the Indian slide guitars was designed and named by and for V.M. Bhatt. Modified from a Concord archtop, it has 20 strings: three for playing lead melodies, three for drones, three chikari (tonic and octave) strings, and 12 sympathetic strings. The last group is what gives the instrument its sitar-like qualities; they ring when the player hits the same pitch on one of the melodic strings—similar to how open strings will resonate with fretted notes on a Western guitar.

TRES



The best way to compare this to a Western guitar is to say it's half a 12-string: three groups of octave strings tuned to a major triad, hence the name of the instrument. The string pairs are further apart than on a normal guitar, which explains why treseros (tres players) concentrate on taste and not velocity, in keeping with Latin tradition. Anyone who's tried to flat-pick a lead on a 12-string knows the difficulty of going for speed.

CONTINUED FROM PAGE 64

it took to keep playing that groove."

Full of breathing room, "Eagle" provides a natural setting for a jam, and if you've seen Miller live, you know that jamming is his band's bread and butter. "That's what we've been doing for 40 years," he says. "But it has to be spontaneous. A lot of jam bands don't have that balance between songs and jamming. Jerry Garcia would start a solo and we'd be like, 'Gee, look at me, I'm stoned and noodling.' To me, that didn't mean much. I want to hear someone tell me a story in a solo. I want that solo to take me from A to Z. I don't wanna hear histrionics and shredding and blowing bullshit. I want real musical ideas.

"With 'Fly Like an Eagle,' we wanted it to be that anyone could just show up and play on it," he continues. "'C'mon, let's hear what you have to tell us'—that's what it's about. When I go onstage I'm interested in playing real music."

Not surprisingly, Miller's done some serious jamming with some big-name players over the years, among them jam king Warren Haynes: "We put Warren on the stage and give him some time, because he plays, and we're here to play." And what the Steve Miller Band plays often goes far beyond the scope of FM radio. "Everybody thinks they know what we do when they come to see us—and every time they leave with their eyes popping out of their heads. There's no hype, no image you can't live up to, no goofy gimmick. I know what I am, where I'm going, and what I want to be. To me, the history books don't matter. When I drop dead, it's finished. I couldn't care less about a monument to the Space Cowboy."

Maurice's Pieces

Steve Miller speaks on the pompitous of guitar love

"I'm a guitar nut, always have been," says Miller. "I remember cutting a pickguard out of formica back in 1957, before anyone had ever heard of pickguards, and putting it on my $99 Les Paul." In 1966, Miller got his first Strat. He even started playing them upside-down (check out the cover of *Fly Like an Eagle*), kind of like that other guitarist of the late '60s.

"I used to tour with Hendrix, so I watched him play a lot," says Miller. "He had the whammy bar and the volume and the tone on top, where you didn't have to reach down to adjust them. You could do an upstroke, hit them, then go back down to play. You could lean on the whammy bar with the palm and pick with your fingers—all these things."

One day shortly after Hendrix died, Miller happened to be at Manny's Music in New York, where Hendrix had recently ordered two left-handed Strats. "I bought them both, and played them for a long time," Miller says. (Unfortunately, one of them was stolen, though he says it's close to being returned.)

The Hendrix guitars were just the beginning of Miller's axe flirtation. In the '70s, dismayed with Fender and Gibson, Miller turned to Ibanez; in the '80s, he played Schecters; and in the '90s he built guitars with elite luthier Jimmy D'Aquisto at D'Angelico Guitars. "He created magnificent versions of the Les Paul," says Miller of D'Aquisto, who died in 1995. Since then, Miller's been collaborating with talented builders like John Bolin and Ned Steinberger.

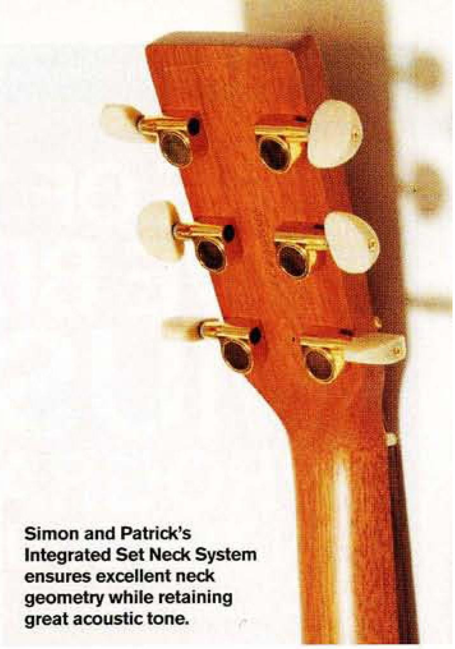
In 2004, Miller got into a car accident and lost feeling in his left arm. After undergoing surgery, he had to make some changes. "The Strat's my instrument," he says, "but I can't tolerate an eight-pound guitar now. I needed something lighter." So Bolin built two hollow-bodied alder Strats, and both sounded really good. Of course, even these tend to get lost in the shuffle, as Miller is constantly rebuilding guitars. "It's funny," he says, "I don't even know where my last one is right now!" —**BG**

SIMON AND PATRICK CONTINUED FROM PAGE 66

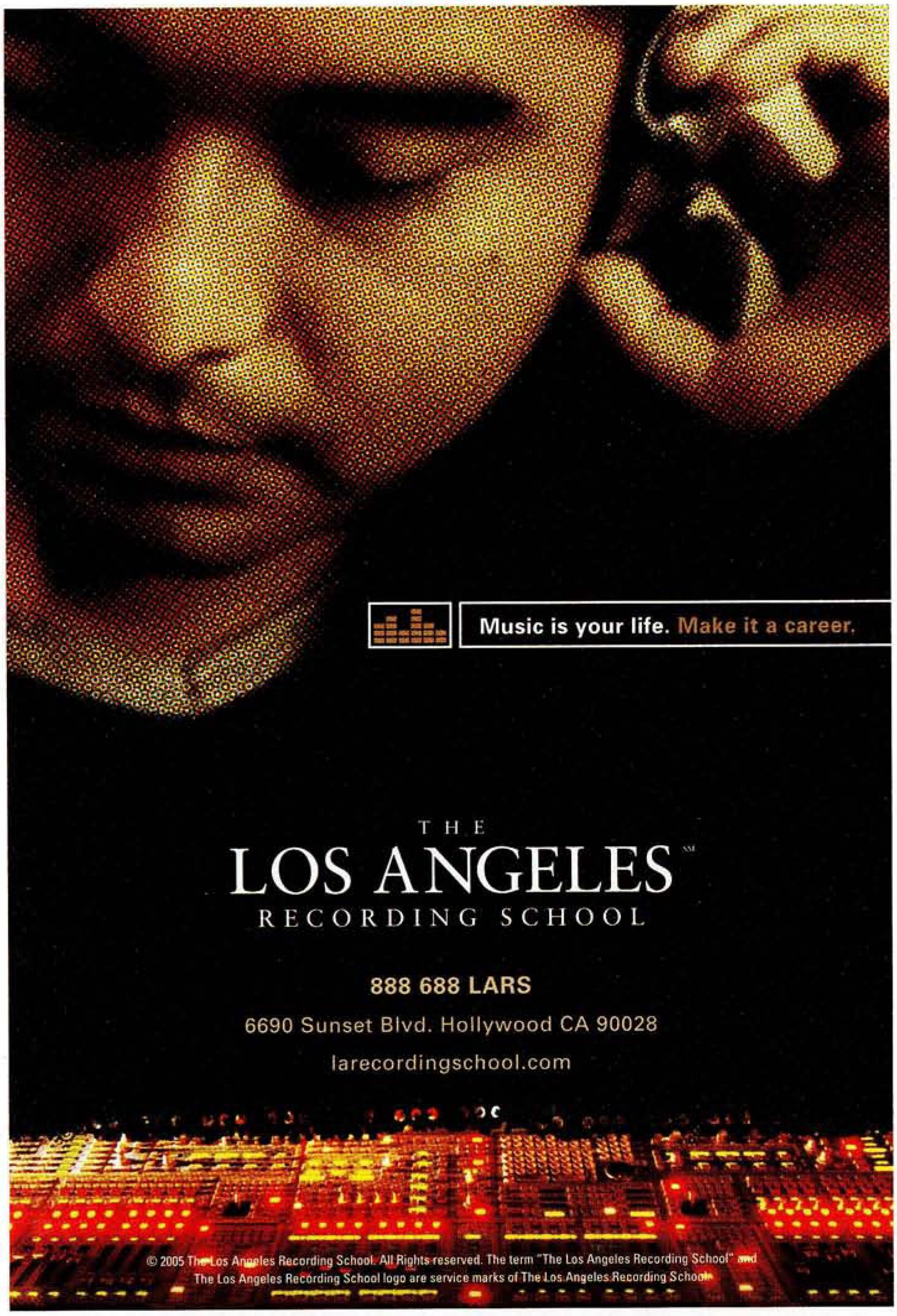
for a guitar's sides and backs, but we heard a surprising amount of brightness, particularly with hard strumming and picking.

In contrast, the dreadnought cutaway CW Flame Maple AER sounded rounder than its mahogany kin, with more bloom and dynamic range in the bass and a shade less tightness in the high end. The highlight of this guitar is the AER pickup system (available on all models in the Showcase series). With just a saddle pickup, an internal electret microphone, and two soundhole-mounted controls, it's a blessedly simple system that sounds simply fantastic.

ARE THEY FOR YOU? Simon and Patrick obviously take care to build an instrument that looks beautiful on the showroom wall, but the construction and design innovations of the Showcase line demonstrate that the company isn't thinking only about today's sale; it's just as concerned with how the guitar you buy from S&P will perform 10 or 20 years down the line. Built entirely in North America, these are instruments that will satisfy your deepest acoustic desires without draining the deepest recesses of your wallet.



Simon and Patrick's Integrated Set Neck System ensures excellent neck geometry while retaining great acoustic tone.



A Special Case

Godin, Simon and Patrick's parent company, cares as much about how your guitars are transported as how they sound. Up until now, guitar players have had to carry their instruments in either a light but unprotective gig bag or a sturdy but heavy hardshell case. The TRIC—short for Thermally Regulated Instrument Case—combines the best of both options in one brilliant design. It's made from a plastic known as Neopolen P Expanded Polypropylene or EPP, the same lightweight material used in automobile bumpers and crash helmets. "If it's good enough to protect a human head, it's good enough for our guitars," chuckles Richard Brunze, Product Specialist for Simon and Patrick. The exterior superficially resembles gray Styrofoam and is molded with gentle curves and a large, grip-friendly handle. If you've ever banged your shin against the square corners of a traditional flight case or experienced problems with your fingerpicking after lugging a 10-pound axe in a 10-pound case with a belt-thin handle, you'll love the TRIC's curved edges and feather-light construction. Inside, a molded shell interior adds an arch over the bridge, while soft foam cushions support the guitar itself.

The plastic's cellular composition also excels at insulating the guitar from heat, cold, and extremes of humidity. Even the best hardshell cases can allow rapid changes in climate to wreak havoc on the guitars within, but the TRIC seals airtight and surrounds the instrument with a protective shell of dead air, much like a Thermos does. All S&P Showcase guitars ship with the Deluxe TRIC, which wraps the case in an outer shell of nylon twill. Well-placed straps, pockets, and cords allow you to tuck in music and accessories and carry your guitar backpack-style.

MOOLLON PEDALS CONTINUED FROM PAGE 70

little boost, the Drive at 10 o'clock, and the Tone almost at maximum treble, it achieved transparency, adding some great-sounding extra grit to a slightly overdriven Marshall. Increasing the Volume or Drive, or rolling the tone back, significantly softened the tone—not necessarily a bad thing, just different from the amp tone.

DISTORTION

According to Moollon, "This pedal fully reproduces the core of the thick and straight distortion sound with natural harmonics which you can get when you crank up the '50s and '60s tube/non-master volume amplifiers. Dist, Volume, and Tone controls organically interact so treble increases as Dist gets dirtier, which is the characteristic behavior of tube amps." I found the Moollon pedal to be an extremely dynamic distortion. It responds well to pick attack and cleans up nicely when the guitar volume is rolled off, even with a fair amount of Dist (as they say) rolled on. Boasting a slew of tonal and drive possibilities, the Moollon Distortion should be on your list of pedals to check out.

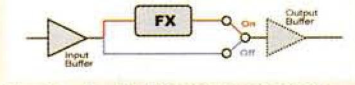
TREMOLO

The Moollon Tremolo uses a bias circuit rather than the opto-coupler circuits used in some tremolo pedals. The Depth, Slope, and Speed controls all allow a wide range of effect. The Speed goes from a lazy sweep to a rapid-fire warble, while the Slope lets you mix hard and soft slopes gradually rather than having to switch between them. It's here that Moollon's buffer (see sidebar) really becomes effective in counteracting the psycho-acoustic drop of many trem pedals.

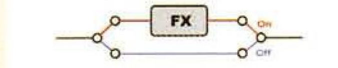
ARE THEY FOR YOU? Okay, they're not cheap, but you're not just paying for the sounds, which range from good (the Overdrive) to exceptional (the Lotus Octah). If you too are bowled over by beauty, but want the sonic equivalent of brains as well, check out the Moollon line.

Switch Masters

The Moollon Lotus Octah uses a heavy-duty switch that is true-bypass, which allows the unadulterated guitar signal to pass through when the unit is off but can sometimes result in popping when switching the effect in and out (luckily, I experienced no such popping) and loss of signal when running long cables. The other three pedals use the Moollon GW109S buffer to transmit guitar signal without tonal alteration. A signal/impedance matching circuit keeps the signal in 1:1 unity gain, minimizing signal loss caused by cable capacitance and jack/plug contact resistance. The Lotus Octah uses true-bypass instead of the buffered system because the input buffer creates a low-impedance input signal, and fuzz pedals like the Octah are supposed to operate with high-impedance input signals only; anything else will make them sound weird (in a bad way). According to Moollon, their buffer also minimizes ground, electrostatic, and mechanical noise.



The signal path of the buffered pedals



The signal path of the Lotus Octah

 BY DOUGLAS BALDWIN

Into the Great Wide Open

The Many Possibilities of Open-D Tuning

MICHAEL OCHS ARCHIVES.COM

Tuning an acoustic guitar to an open chord is one of the most satisfying experiences a guitarist can have. Just strum the strings and *voilà*: instant pretty! Open-D tuning, in addition to adding muscle and majesty to that prettiness, is one of the most versatile open tunings. This month, I'd like to discuss not only *who* uses it and *how* to use it but *why* it works so well, which requires a brief detour into music theory.

In open-D tuning, you tune to a D major chord. Basic chords in traditional Western music consist of three notes: the root, 3rd, and 5th. Imagine the first five notes of a D major scale (D–E–F♯–G–A), and choose the 1st, or root (D); 3rd (F♯); and 5th (A). When these three notes, in any order or quantity, come together, we call it a D major chord. To tune your guitar to this harmony, keep the D (4th string) and A (5th string) as they are, and tune the other strings down to their closest D-chord notes. This means that both the low and high E strings will drop to D, the G to F♯, and the B to A. The new tuning, low to high, should be: D–A–D–F♯–A–D. The ratio of pitches (three roots, two 5ths, one 3rd) and their location (roots on the outside and in the middle, 5ths wrapped within, and the jewel-like 3rd in the center) generates a very settled, complete feeling, perfect for musical exploration.

D TO THE EL

Pick up a copy of Rhino's Elmore James anthology *The Sky Is Crying*, and you'll hear the blues hero put open-D through its paces on evergreen tracks like "Shake Your Moneymaker" and the title number.

Who uses open-D tuning? Guitarists of almost every style. I first learned it by copping the licks of slide king Elmore James. But even without a slide, **Fig. 1** will sound great—and introduce some basics of open tuning as well. Its opening measure sets a melody against several droning strings, something players such as Joni Mitchell, Ani DiFranco, and Jeff Buckley have been known to do. To explore this approach more fully, try the scalar pattern in **Fig. 2**, and see if it doesn't open up some new creative doors for you. Meanwhile, the easy-to-fret complete barre shape (see Fig. 1's A chord) leads to chord progressions like **Fig. 3**, whose general idea has been mined by artists ranging from Richie Havens to Keith Richards to Soundgarden.

TRACK 17–19 ON THE CD • ALL EXAMPLES ON VIDEO

FIG 1 — 17

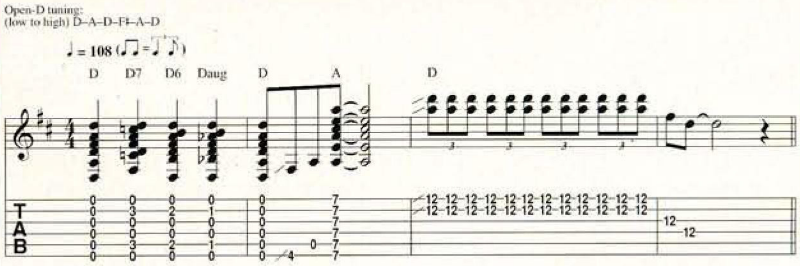


FIG 2 — 18

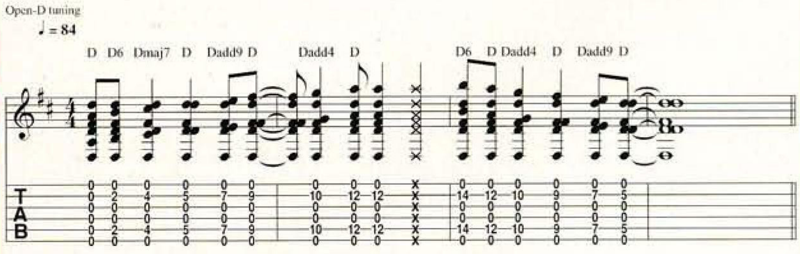
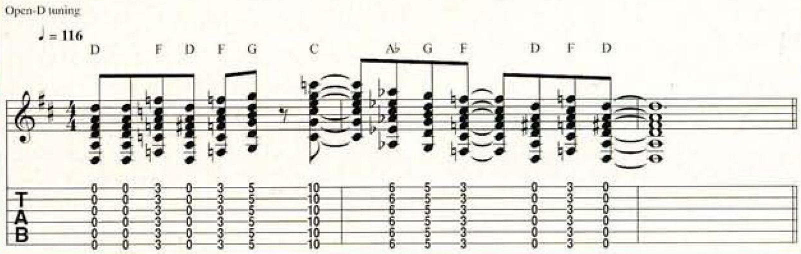


FIG 3 — 19



ROBERT MATHEU/RETNA

SIMPLE TWISTS OF FATE

At a band meeting two days before his death, Honeyman-Scott suggested adding another guitarist, Robbie McIntosh, to the Pretenders' lineup. McIntosh would eventually become Honeyman-Scott's replacement, playing on tracks like "Middle of the Road" and "Don't Get Me Wrong."

James Honeyman-Scott

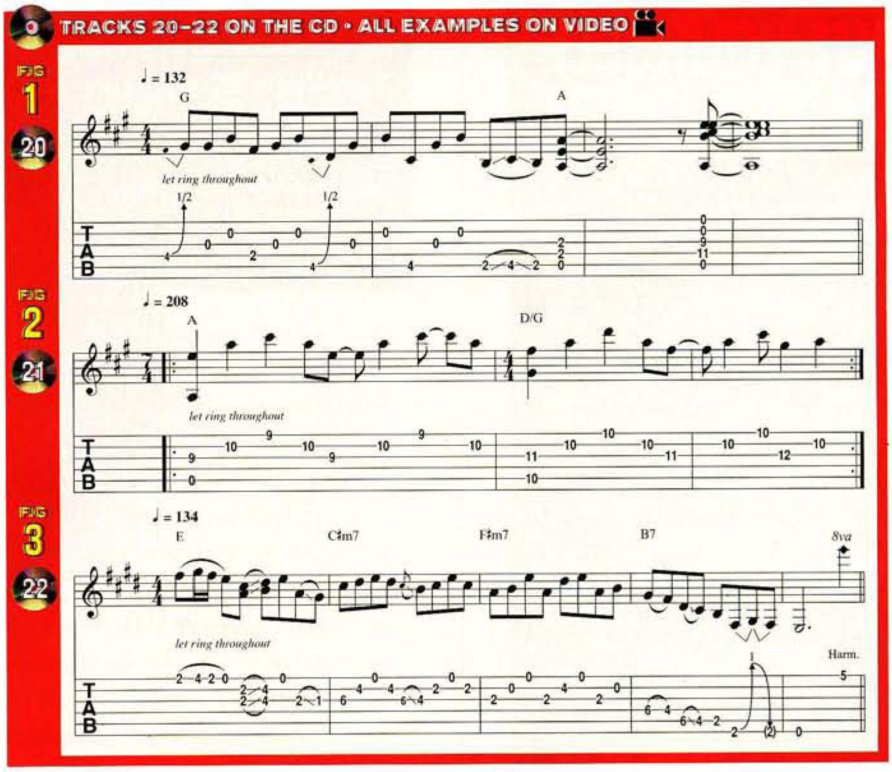
The Late, Great Pretender

The annals of guitar history are loaded with the names of players who died far too young, but it's especially sad when a great musician passes on before he's even had a chance to show the full breadth of his abilities. Such is the case with James Honeyman-Scott. As the original guitarist for the Pretenders, Honeyman-Scott had it all: high-caliber chops, a keen ear for surprising melodies and harmonies, and amazing versatility. But on June 16, 1982, he fell victim to a fatal blend of cocaine and heroin, after recording only two albums with the band. He was 25.

Luckily for us, the small amount of music Honeyman-Scott did manage to make is classic stuff. You can find most of it on *Pretenders* (1980) and *Pretenders II* (1981), both of which were just reissued by Rhino. Shifting with ease from twangy rockabilly lines and jangly, Byrds-like chording to pounding metallic riffs and brief but scorching solos, his guitar playing was the perfect counterweight to the mixture of toughness and yearning in Chrissie Hynde's vocals.

Growing up in Hereford, England, Honeyman-Scott was never formally schooled on guitar. But years of childhood piano lessons clearly had an impact on his style, as did the work of British six-string legends like Eric Clapton, Jeff Beck, and Mick Ronson. During the '70s, he did time in a number of regional bands; along the way, he became friends with bassist Pete Farndon, who would later meet Hynde, form the Pretenders with her, and call on Honeyman-Scott to fill their guitar chair. (Farndon also died of an overdose, less than a year after the guitarist.)

Fig. 1, similar to "Day After Day," on *Pretenders II*, highlights a favorite Honeyman-Scott tactic: the canny combination of bent notes and open strings. Chord superimposition (D over G) and metrical play (7/4 to 4/4) are the marks of **Fig. 2**, which takes its inspiration from "Tattooed Love Boys" (*Pretenders*). And finally, **Fig. 3** tips its hat to the super-tasty lead on "Kid" (*Pretenders*), one of the greatest rock guitar solos not to make the 101-best list in last month's *Guitar One* (though that wasn't for lack of lobbying on my part).



GOING UP TO 11
Radiohead's Thom Yorke likes his add chords a lot, as you can hear on several selections from the band's 1997 magnum opus, *OK Computer*. In addition to the Gm(add6) in "Paranoid Android," check out the lovely Aadd11 that starts "Let Down."

DEBBIE SMYTH/WIREIMAGE.COM

Add Chords

Part 1: Open Voicings

Over the last two months, our training sessions have revolved around suspended chords. For this and next month, then, we'll be checking out the sus chord's partner in harmony—the add chord. Following the blueprint we established with those sus lessons, we'll break things down into two categories: first, voicings that contain open strings; and, second, movable voicings.

You'll remember that suspended chords are formed by replacing the 3rd degree of a chord with either the 2nd or the 4th. Add chords, on the other hand, are constructed by adding scale tones to a major or minor triad *without* removing the 3rd. For instance, a Gadd9 (G–B–D–A) chord is formed by adding the 9th—the 2nd, one octave up (A)—on top of a G major triad (G–B–D). Two other popular add extensions are the 11th (the 4th, one octave higher) and the 13th (the 6th, one octave higher).

Former Police guitarist Andy Summers often achieves his trademark sound by using 2nds and 9ths to color his parts. **Fig. 1** features both major and minor add9 chords in a progression reminiscent of the Police classic "Every Breath You Take." For a true Summers-like tone, damp strings slightly with the palm of your picking hand, positioned just above the bridge—this is known as *palm muting*. Don't be scared off by the lengthy name of the last chord in the sequence; it's simply an open C chord shifted up two frets on the neck.

Fig. 2, inspired by the Radiohead masterpiece "Paranoid Android," owes its dark vibe in large part to the eerie Gm(add6) chord (G–B♭–D–E) that opens the figure. Take note of the omnipresent note D (3rd fret, 2nd string) that appears in every chord in the sequence. Use your pinky to fret this note for the entire figure .

Similar to Ozzy Osbourne's "You Can't Kill Rock & Roll," **Fig. 3** features voicings that should be a snap for those of you accustomed to playing barre chords. The opening Badd11 (B–D♯–F♯–E) is simply a major barre chord shape with the barre lifted, so that the open B and high E strings sound. Just shift the voicing down two frets to play the Aadd9 (A–C♯–E–B) that follows.

TRACKS 23–25 ON THE CD • ALL EXAMPLES ON VIDEO

FIG 1 — 23

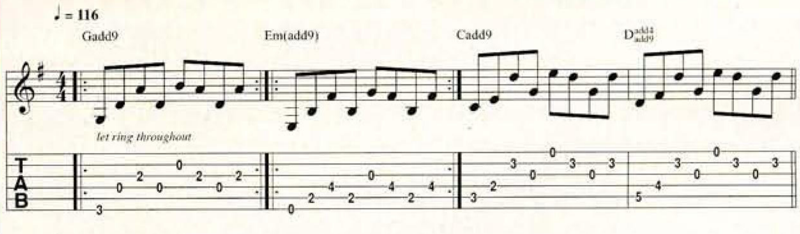


FIG 2 — 24

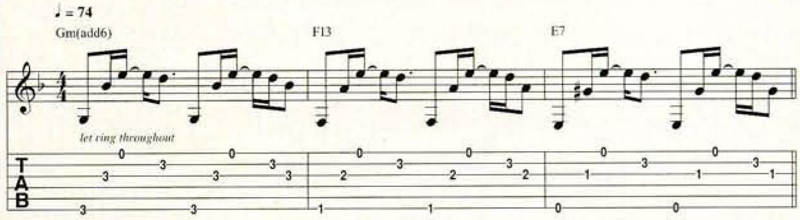
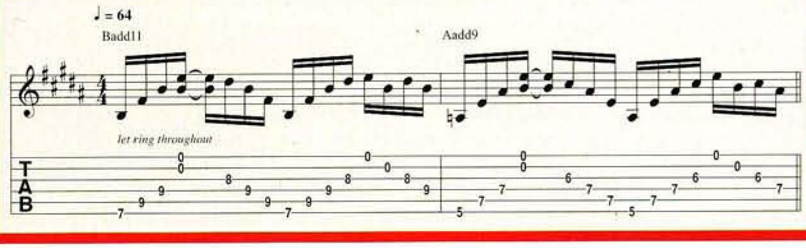
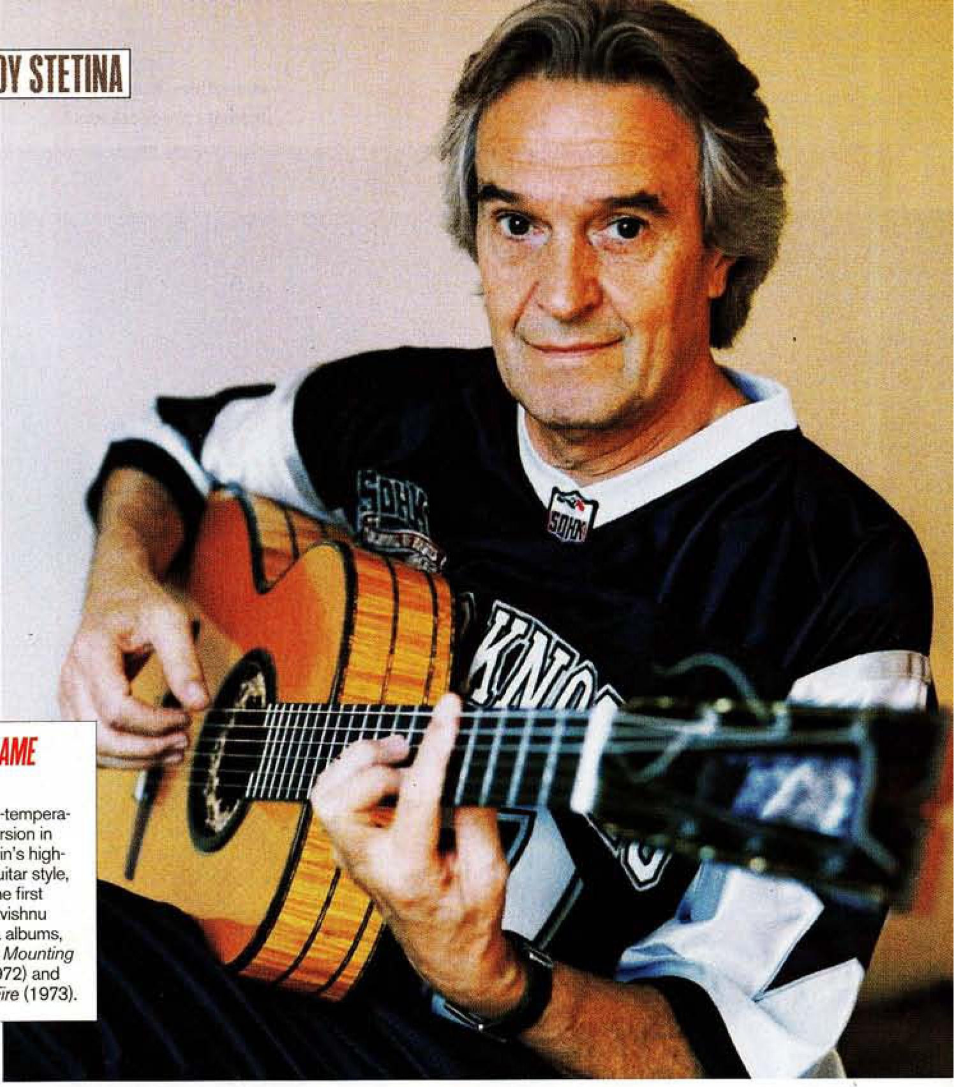


FIG 3 — 25



John McLaughlin

A Study in Target Notes



John McLaughlin came to prominence in the late '60s with jazz great Miles Davis, but it was his leadership of the fusion supergroup Mahavishnu Orchestra in the '70s that really made him a guitar icon. Blending technical virtuosity with rock, jazz, and Eastern influences, Mahavishnu's small handful of albums were both highly influential and commercially successful.

McLaughlin has made numerous recordings since, including his newest CD, *Industrial Zen* (Verve). **Fig. 1** is a fusion lick based on that album's "To Bop or Not to Be." Played slowly, it may sound odd to those unfamiliar with jazz harmony. But crank up the tempo and suddenly the whole lick comes alive. What sounded aimless before has now become a series of quick ear tweaks that alternately attach and detach from the main tonality.

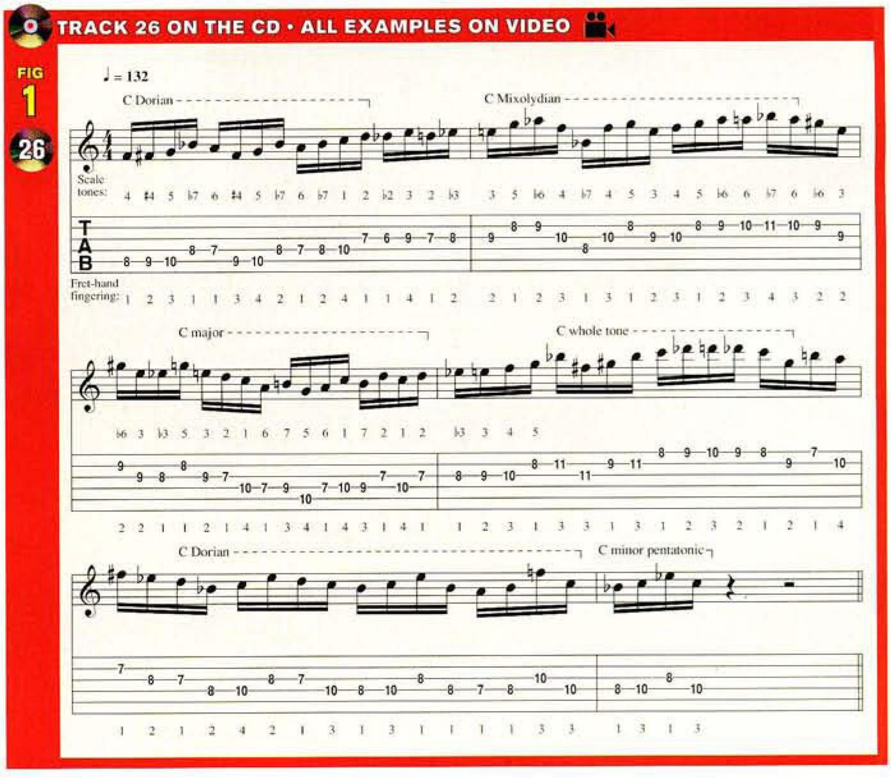
FROM *FLAME* TO *FIRE*

For a high-temperature immersion in McLaughlin's high-velocity guitar style, listen to the first two Mahavishnu Orchestra albums, *The Inner Mounting Flame* (1972) and *Birds of Fire* (1973).

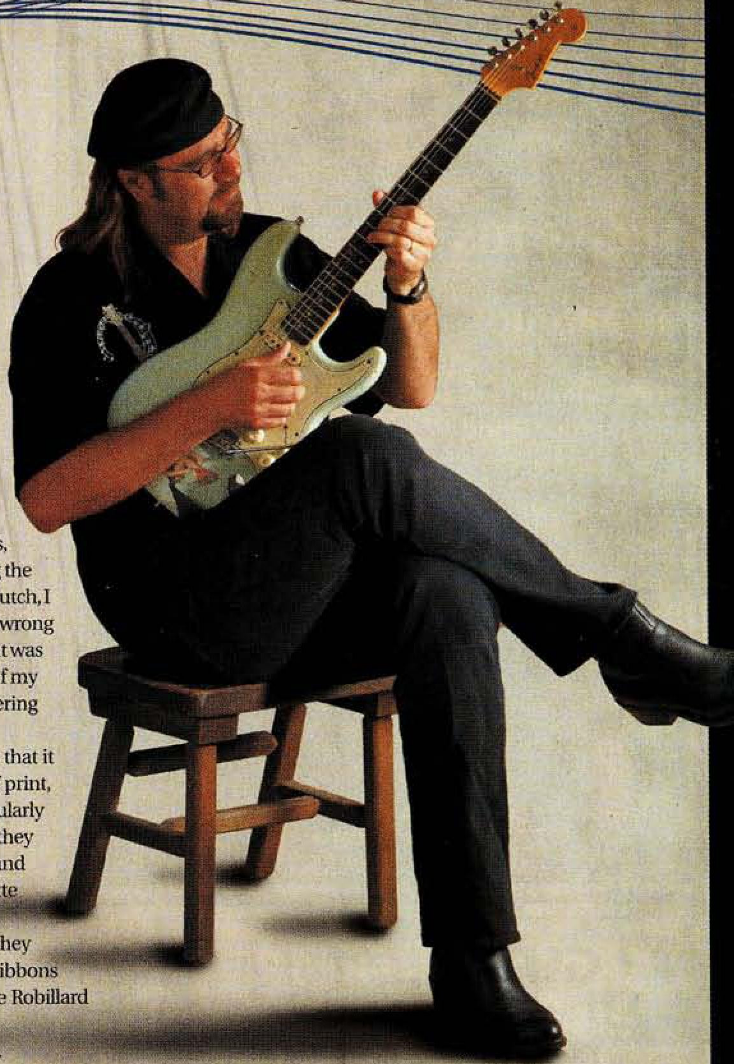
The key to getting this lick down is charting its target notes. Once you've located a target, play it, along with the notes leading up to it, a few times, until you have the sequence memorized. Then try the next portion. After you've gotten a few of these sequences down, string them together and push the tempo. The first target note in our figure is A, at the start of beat 2. All of beat 1 is approach—rising up three notes, then skipping above, and falling back to, the target. Notice how beat 3, similarly, is an approach to the D♭ at beat 4. During beat 4, the phrase moves chromatically up to its target note, E, which occurs at the start of measure 2. Beats 1 and 2 of that measure target the F at beat 3. From there we head up to the B♭ at beat 4. Try using your ear to identify the rest of the target notes yourself.

In this example, the harmonic structure is fairly straight, though at times it seems to come unhinged. Measure 1 is C Dorian (C–D–E♭–F–G–A–B♭), with some chromatic lubrication, while measure 2 toys with C Mixolydian (C–D–E–F–G–A–B♭). The tail end of measure 3 is in C major (C–D–E–F–G–A–B), while measure 4 features the C whole-tone scale (C–D–E–F♯–G♯–A♯). The lick finishes up back in solid C-minor territory, with the C minor pentatonic scale (C–E♭–F–G–B♭). And all this in just over five measures!

If you want to develop the chops for this kind of playing, you may be interested in McLaughlin's comprehensive instructional DVD *This Is the Way I Do It*, available at *abstractlogix.com*.



LAST LICKS



T-Boned

By Greg Koch

When I was in high school, in the early '80s, I was solidly ensconced in the bosom of bluesdom—at least in my own twisted, adolescent mind. While other lads my age were ravaging the necks of their guitars with both hands, trying to usher forth a generous portion of Van Halenry; or vigorously debating the significance of the latest Rush release in an army jacket–clad, Marlboro-puffing clutch, I was decoding the tangiest blues licks I could find and adding them to my roux of wrong (a sauce that no one seemed to savor at the time, I might add). My pedantic slant was ill-founded. Chicks didn't dig my jams but were all over the offerings of some of my compatriots, who were just beginning to realize the advantages of a well-adhering material called spandex.

One of the other disadvantages of being a lone blues goon at that time was that it was very difficult to find the cool old records. A lot of classic sides were out of print, and CD reissues (God bless 'em) were not yet available. And so I tuned in regularly to a Milwaukee public radio station that played blues starting at 10:30 at night; they also ran a series called *Portraits in Blue*, which picked a bunch of blues artists and gave their careers a good going-over. I would record these shows on a little cassette player. The cassette with "T-Bone Walker" scribbled on it got a lot of use.

T-Bone's dulcet, swing-spiced vocal and guitar stylings bewitched me then as they do now. I immediately heard how everyone from B.B. to Chuck Berry to Billy Gibbons to SRV had fallen victim to Walker's spell. I would later gravitate towards Duke Robillard and Ronnie Earl, as they obviously were T-Boned, big-time.

I stole the following three licks from T-Bone, and I now pass them on to you.

Lick #1

Some standard T-Bone lickery. Pick more toward the bridge, and–in lieu of an old hollowbody, like T-Bone's–use the neck pickup with a clean tone to get just the right sound.

Lick #2

This very identifiable T-Bone lick has been put to use by both Billy Gibbons and SRV. It's a triple stop, so you need to bend both the G and B strings slightly up–a quarter of a step. (The tone approach detailed above applies to all these licks.)

Lick #3

One of my favorites: a whole-toney augmented-triad descending pattern that T-Bone would throw in over the V chord of a blues. Here, I do it for a blues in C, over the V chord (G9). You can banjo-roll this rascal using hybrid picking, then crank it up to dizzying speeds to warp the minds of the youngsters at your neighborhood sock hop.

TRACKS 27–29 ON THE CD • ALL EXAMPLES ON VIDEO

FIG 1

27

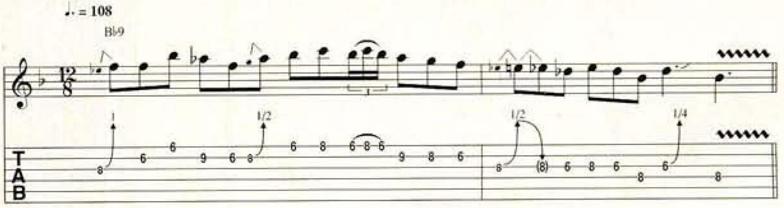


FIG 2

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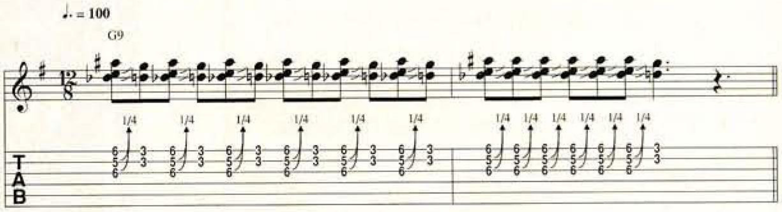
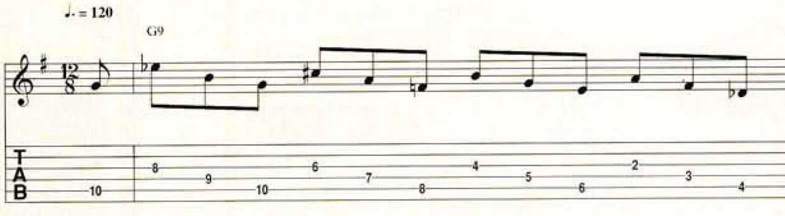


FIG 3

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